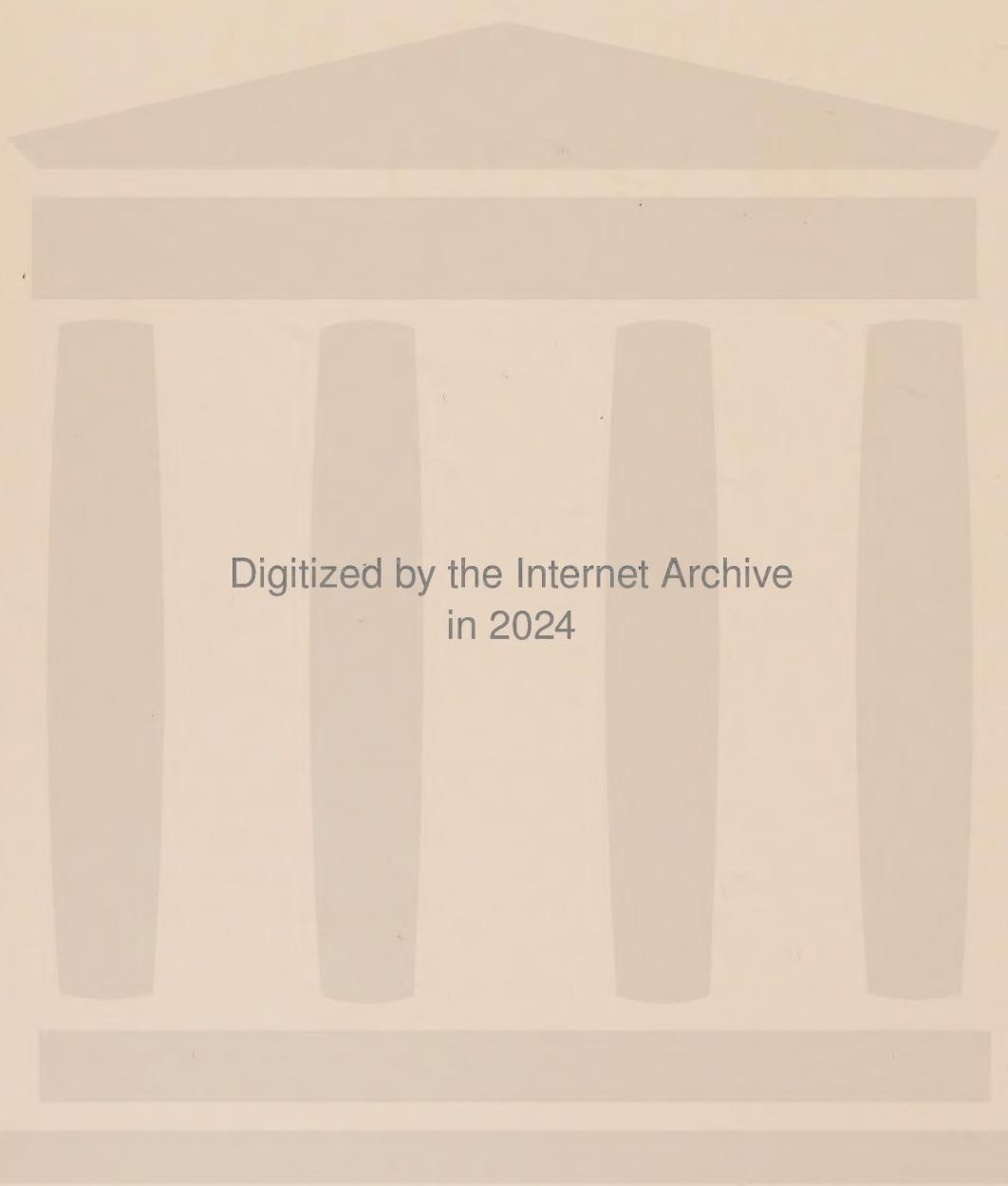


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BEAUX-ARTS

EIGHTY-FOURTH YEAR — SIXTH SERIES
VOLUME TWENTY-TWO



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GAZETTE DES BEAUX-ARTS

O C T O B E R 1 9 4 2



C O N T E N T S

GASPAR NEGRO OF VENICE, BY W. G. CONSTABLE. ¶ TWO PROVENCAL XV CENTURY PAINTERS REVIVED (1) NICOLAS DIPRE, BY CHARLES STERLING. ¶ ICONOGRAPHICAL STUDIES OF POUSSIN'S WORKS IN AMERICAN PUBLIC COLLECTIONS (1), BY WALTER FRIEDELAENDER. ¶ J.-A. MEISSONNIER AND THE BEGINNING OF THE "GENRE PITTORESQUE", BY FISKE KIMBALL. ¶ VERSAILLES' FOUNTAINS. TWO SCULPTURES FROM THE THEATRE D'EAU IN AMERICA, BY CHARLES SEYMOUR JR. ¶ C. W. CHAPMAN'S VALLEY OF MEXICO, BY JAMES B. FORD. ¶ CAMILLE PISSARRO IN THE WEST INDIES, BY JOHN REWOLD. ¶ BIBLIOGRAPHY. ¶ REVIEW OF REVIEWS

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GASPARÉ NEGRO OF VENICE*

IN THE Museum of Fine Arts, Boston, is a painting of the Virgin enthroned holding the Dead Christ upon her knees, with St. Sebastian and St. Blaise on her right, and St. Margaret and St. James the Great on her left¹. On the throne is a cartellino inscribed: *Gaspar Niger Veneto / . . . 1513 V / . . . n(?)* . . . The painting is not wholly unknown, as it is twice mentioned in not too complimentary terms by Berenson², who in his earlier reference remarks that the painter "a jugé bon d'imiter Filippo de Vérone, un des plus exécrables peintres de l'école vénitienne" while later he says: "It is a stiff stupid work but betrays acquaintance with Giorgione and perhaps Titian".

Recently the picture has been cleaned, and is now worth more serious consideration than when Berenson wrote. Not only has a thick layer of discolored and toned varnish been removed, but in many places two layers of overpainting, and in some areas four layers, have been taken off. This overpainting was the work of a succession of clumsy restorers, designed at first to conceal damage to the original, and later to hide damage to the repaints. When these were removed the original proved to be much better preserved than had been supposed, and of considerably finer quality; while the design was altered and clarified by the removal of additions, and the recovery of details hitherto concealed. The extent of the changes is best seen by comparing a photograph of the picture before cleaning (fig. 1) with one taken in its present state. Perhaps the most notable change is the disappearance of the man with a beard on the extreme left, which was out of scale with the other figures and upset the balance of the design. This probably prompted Berenson's mention of Giorgione and Titian; but it proved to be a comparatively modern addition,

* Painter, active in Udine between 1503 and 1544.

1. 78¾ x 69½ in. (199 x 176.5 cm.). Panel transferred to canvas and mounted on wood.

2. "Gazette des Beaux-Arts", 1896, I, p. 204; *Venetian Painting in America*, 1916, p. 262.

painted over the original background. Among details rediscovered, is the dragon on the ground between the two figures on the right, which securely identifies the female saint, formerly called St. Catherine of Alexandria, as St. Margaret; and the figures in the lunette, once described as God the Father between the Holy Spirit and the seated Christ, as Christ between two seraphim. The legs of St. Sebastian have acquired a new contour; while in the draperies, especially those of Christ, the Virgin, St. Blaise and St. Margaret, ropy and inexpressive folds, clumsily handled, have given way to a more angular, varied treatment, related to the attitude of the body beneath. The change in color, too, has been startling; from a yellow-brown general tone, simulating the golden glow of Giorgione and his imitators, obscuring color and emphasizing chiaroscuro, to a color pattern in a comparatively high key, based on definite areas of vivid scarlet, blue and green set against the pale tones of grey architecture, blue sky, and brownish pink ground, and re-echoed in the figures of the lunette.

The altarpiece appears to be the only known and surviving work by Gaspare Negro, though Berenson mentions having seen another painting by him in the Orleans Museum³. But no such painting is recorded as being there; and it may be that Berenson had in mind a signed work at Orleans by one Pietro Negrone, dated 1555. It is not surprising, therefore, that the name of Gaspare Negro does not appear in any of the standard compilations on Italian painting such as those of Crowe and Cavalcaselle, Venturi, and Van Marle. The only mention of him seems to be by Maniago in his *Storia delle Belle Arte Friulane*, published in 1823, who adds to a short paragraph three extracts from documents; and a short entry in Thieme-Becker *Künstler-Lexikon*. Fortunately, however, there is a more fruitful source of information in the series of extracts from documents published by Vincenzo Joppi and Gustavo Bampo, relating to art in Friuli⁴; though many of these are concerned primarily with other painters, and only refer to Gaspare Negro incidentally. The earliest entry of 1503 records his marriage in Udine to Maddalena, daughter of the painter Floriano, called delle Cantinelle, and refers to him as Gaspare di Domenico di Venezia; a version of his name confirmed by a document of 1515⁵ which calls him *Magister Gasper Niger pictor quondam Dominici de Venetiis Utini habitans*. Evidently he succeeded to the house of his father-in-law (who is not mentioned after 1506) since a document of 1512 refers to *domus m. Gasparis pictoris generi olim m. floreani pictoris Cantinellari*. In 1507 Gaspare received part payment

3. "Gazette des Beaux-Arts", loc. cit.

4. See: *R. Deputazione Veneta di Storia Patria*.

1887 *Nuovo contributo alla storia dell'arte nel Friuli*.

1892 *Contributo terzo alla storia dell'arte nel Friuli*.

1894 *Contributo quarto ed ultimo*.

The *contributo secondo* has no references to Gaspare Negro.

5. See: MANIAGO, op. cit. p. 301. Not given by JOPPI and BAMPO.

for paintings in the church of Sta Maria in Medea (near Fiume); and in 1508, with Antonio, a gilder, he appraised in Udine an ancona painted by Giovanni di Martino da Tolmezzo. In April 1515 he re-appears as a painter, being paid 242 lire 16 soldi for painting the ceiling of Sta Maria delle Grazie, Udine, composed of seventy-two compartments executed by Rocco del Cucit. In September of the same year he undertook to paint in colors, gold and silver, the arms of the lieutenants and vice-lieutenants of Friuli since 1420, in the Loggia at Udine, on the wall facing west. The price to be paid for each coat was 30 lire and 2 soldi; and the work was to be done by the following November, under penalty of another artist being engaged and of repayment of the money received. The penalty does not seem to have been enforced however; for in December, Gaspare was paid seventy ducats for his work, and in March 1516, three ducats in gold for certain paintings made in the Loggia, and for a figure of St. Mark on a picture representing *Justice*, which was in the Sala del Camino of the Loggia. In May 1518 he undertook to paint the Capella della Vergine delle Grazie in Udine, and was paid for this in April 1519. In 1521, a work by him in the chapel of St. Agatha and St. Agnes in the church of Lanzacco was appraised by Giovanni Antonio Cortona and Marco Belli at 65 ducats, of which five were to be given to the church; and in September of the same year, reference is made to a painting by Gaspare on the ceiling above the altar dedicated to St. John the Baptist, in the church of that saint in Gemona. The work here was evidently not completed, as in 1533 the brothers of the confraternity of St. John the Baptist in Gemona discussed employing Pomponio Amalteo to paint the unfinished part of the ceiling. In 1522



Courtesy of the Museum of Fine Arts, Boston

FIG. 1. — GASPARÉ NEGRO. — VIRGIN WITH THE DEAD CHRIST AND SAINTS.
Before cleaning in 1942. (Museum of Fine Arts, Boston).

there is mentioned an ancona in the church of Buia made by Marco di Bartòlommeo, a carver in Udine, for Gaspare, who promised to paint another picture, presumably for this frame.

From this point on, the chief activity of Gaspare seems to have been that of an appraiser, and there are only a few references to work by him. In 1535, in Udine, he demanded payment of twenty-four ducats for a drawing (perhaps a map) of certain territory in Carnia, which was in dispute between Terzo and Tolmezzo; while in 1538, he was appointed to make a drawing in the case of lands in dispute in Maniago. In 1537, he was asking 73 lire for finishing a standard for the church of SS. Maria e Giacomo in Cargneu; and in the same year, a dispute was settled between himself and the authorities of the church of S. Michele in Gemona, also concerning a standard. As an appraiser, however, he appears more frequently. In 1525 at Udine, with Ser Antonio, a gilder, he fixed the price for a tabernacle gilt by Vincenzo di Martino da Tolmezzo. In 1526, apparently with the same Antonio, he valued a standard painted by Giovanni di Martino da Tolmezzo; and with Giovanni Antonio da Pordenone, was to settle the terms of payment for an altarpiece by the same painter for SS. Pietro e Paolo in Mortegliano. In 1527, with Giovanni Antonio Cortona, he valued a standard made by Giacomo di Martino da Tolmezzo; and in 1528 with one Giovanni Maria, he also valued a standard by Giovanni di Martino da Tolmezzo, for a church near Cividale. For some years, there is no further mention of Gaspare; then, in 1537, with Bernardino Diana, a painter of Udine, he set the price of twelve scenes from the Passion painted by Giacomo di Martino da Tolmezzo for the church of Ragogna; and later in the same year, with Gian Domenico di Vincenzo, a carver, he valued an ancona by Giovanni di Martino da Tolmezzo for a church in Carnia. In 1540, he and Giacomo dei Martini chose the painter Bernardino Blaseo, to act as a third in appraising an ancona by Giovanni Antonio Cortona for a church at Meduno; and in 1544 comes the last reference to him, when, with Giovanni Antonio de Paris de Venezia and Pomponico Amalteo, he valued an altarpiece by the brothers Francesco and Pietro Floriani for the church of S. Andrea in Castions.

Apart from his activities as artist and valuer, the only other mention of Gaspare seems to be in August 1539, when he was appointed a member of the fraternity of S. Cristoforo in Udine. It is interesting to notice, however, that the references to him, like the signature on the painting, emphasize his Venetian origin. Throughout his career, though at irregular intervals, he is referred to as *de Venetiis* or *Veneto*, and as late as 1538 is described as *Gasparum Nigrum Venetum Utini habitantem*; which suggests that he retained his Venetian citizenship, despite continuous residence in Udine.

Gaspare must be distinguished from a painter of a similar name, Arsenio



Courtesy of the Museum of Fine Arts, Boston

FIG. 2.—GASPARE NEGRO.—VIRGIN WITH THE DEAD CHRIST AND SAINTS.
After cleaning in 1942. (Museum of Fine Arts, Boston).

Nigris, who signed in 1548 a series of religious subjects in the choir of the church of Marcelliana, near Monfalcone⁶. Arsenio appears to have been the son of Gaspare, since he is referred to in records as *Arsenio Negro di Gasparo Pittore*⁷.

But though all these references yield a picture of an active man, closely identified with the community in which he lived, they say nothing of him as an artist. For that, the Boston Museum painting (fig. 2) is the only source of knowledge, since none of the recorded works by him seems to have survived. Unfortunately there is no record of its history before it was presented to the Museum in 1902 by Cornelius C. Felton, though probably it was bought in Italy, like many of Mr. Felton's pictures. The last line of the inscription may have stated where the picture was painted, but is now illegible, despite examination under ultra violet and infra red light (fig. 4). From what we know of the painter's life, however, the painting was more likely made for a church in Udine or the neighborhood, than for one in Venice; and from the fact that St. Blaise stands on the Virgin's right, that church may have been dedicated to him.

The iconography has, however, a more positive interest. The central group is of a distinctive type, in which the dead Christ is wholly supported on the knees of the Virgin, who bends slightly forward and to her right, with her right arm round the shoulders, her left round the knees. The body is flexed, not rigid; while the



FIG. 3. — VIRGIN WITH THE DEAD CHRIST. — Detail from altarpiece by Gaspare Negro
(Museum of Fine Arts, Boston)

6. See: MANIAGO, *op. cit.*, p. 268, quoting ASQUINI, *Del territorio di Monfalcone*, 1741, p. 136.

7. See: JOPPI, *op. cit.* in *Contributo Quarto*, p. 30.

thrown back head is turned to one side, and the right arm hangs down. This arrangement, if not peculiar to Northern Italy, is found more frequently there than elsewhere in the early XVI century. Well known examples are two paintings by Vincenzo Foppa, one in the Kaiser-Friedrich Museum, another in the Cernuschi Sale, 1900 (no. 78), both late works; and one by Gaudenzio Ferrari, in the Turin Gallery. The *Pietà* by Montagna at Monte Berico is very similar in treatment, but differs in that the Virgin's left hand supports the right arm of Christ. Versions of the theme also occur in Northern European painting, notably in the two Franco-Italian paintings in the Frick Collection (no. 56), and in one by Barthel Bruyn, formerly belonging to Sedelmeyer, in which the Virgin inclines away from, not towards, Christ. Certainly, however, the most notable example is the early *Pietà* by Michelangelo in St. Peter's, Rome, in which the chief difference is that the Virgin leans back, and holds her left hand extended.

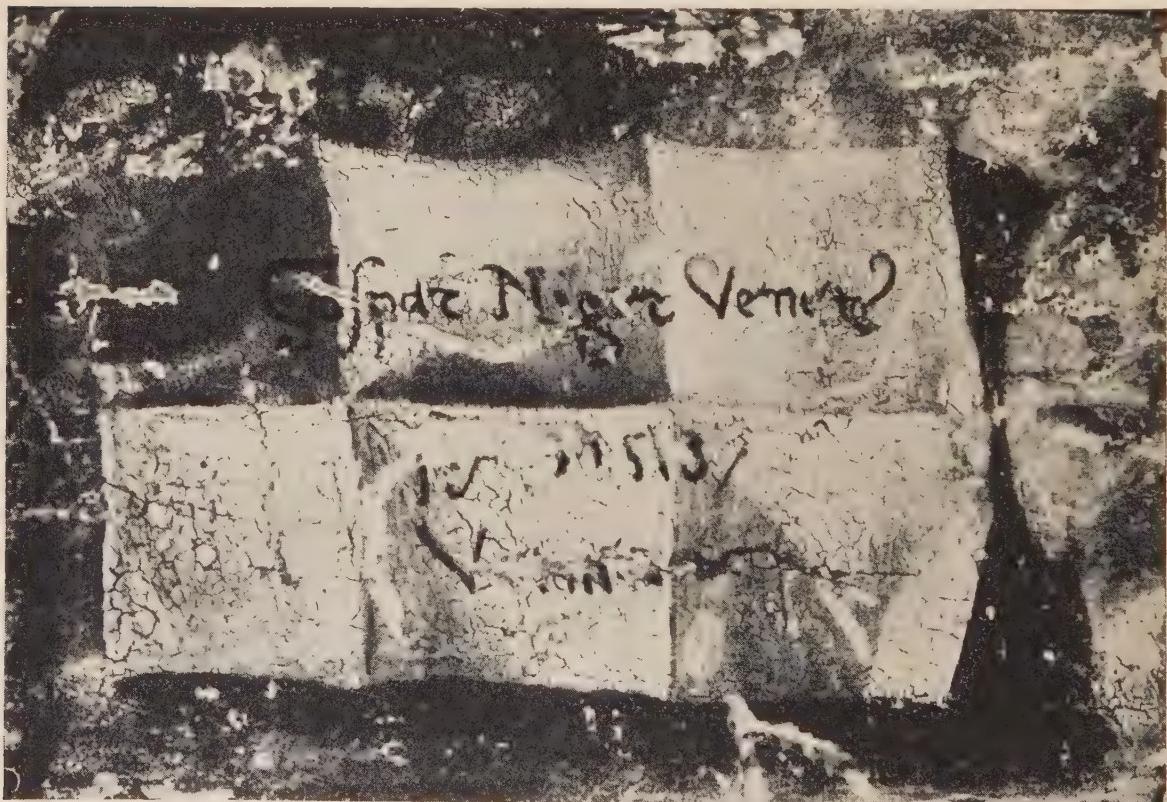
Venturi suggests that Foppa took his conception from a terra cotta group⁸. This is a conceivable source of inspiration for Gaspare Negro, though the type of *Pietà* in question does not seem to have been used by the sculptors of Venice and the Veneto. More likely is the influence of a painting or drawing, though the type of *Pietà* is unusual also in Venetian painting. But Foppa worked in Venice as a young man, and later in Brescia; while the Monte Berico Montagna, painted in 1500, is another possible exemplar. In any case, external suggestion is likely, as the quality of Gaspare's work makes independent invention unlikely. There is, however, some originality in the semi-domed niche of the background being placed so much to one side, instead of centrally behind the principal figure group. This makes the design less mechanical; and adds liveliness by giving the opportunity for countercharging, the light against dark of St. Sebastian being contrasted with the dark against light of St. James. There are other paintings in which there is similar decentralization, but few in which it is carried so far, with such interesting results.

In style, the main influence behind the painting seems to be that of Cima da Conegliano. Recent cleaning and the disappearance of the old man on the extreme left, completely removes any evidence of the acquaintance with Giorgione or Titian noted by Berenson; and equally disposes of any connection with Filippo da Verona, whose work is both more incompetent and derives more directly from Giovanni Bellini. Conception and treatment are both of the quattrocento; and despite the date of 1513, there is no hint of the new developments that were transforming Venetian painting at that time. The links are with the earlier work of Cima, and appear in the relation of the figures to the architectural setting; in the somewhat rustic figures with their roundish faces and comparatively short noses; in the hard

8. *Storia . . .*, VII, 4, 860. Perhaps Venturi had in mind such works as the *Pietà* by Amadeo and followers in San Satiro, Milan.

treatment of the drapery, with its combination of crumpled and straight folds; and in the painting of the flesh, with its use of reflected lights in the shadows. Examples of Cima's work with which comparison may be made are the altarpiece from Oderzo in the Brera, the *Deposition* at Modena, and a *St. Sebastian* in the Berenson collection. Cima painted altarpieces for Conegliano and other places not very distant from Udine, which would have been accessible to Gaspare Negro; and through Gerolamo da Udine, apparently a pupil and perhaps at times a collaborator, Cima could have had a connection with Udine. But the altarpiece by Gaspare does not suggest any very close contact with Cima or with his work. Compared with the older painter's work the figures are less solid, the linear emphasis more evident, the feeling for light and atmosphere almost entirely lacking, to an extent that indicates, not the work of a pupil, but of a provincial painter who has seen and studied the work of a greater man to advantage, but without fundamental understanding.

W. G. CONSTABLE



Courtesy of the Museum of Fine Arts, Boston

FIG. 4. — GASPARO NEGRO. — VIRGIN WITH THE DEAD CHRIST AND SAINTS. Detail: the signature.

TWO XV CENTURY PROVENÇAL PAINTERS REVIVED

-I-

NICOLAS DIPRE

PROVENCE is the region of France best explored from the point of view of the history of painting. This results chiefly from the abundance of documents preserved there. The tradition of Roman law embedded in this land favored the participation of lawyers in commissions of works of art and the archives of notaries¹ have not suffered the destructions of war as have those in northern and eastern France. Hence the notaries' offices and municipal archives of Provence yield a great record of such contracts as well as the names of many artists². Frequently the works of art have remained within the region itself, scarcely disturbed by revolutionary upheaval. Thus we have documents and pictures; and by confronting one with the other we are able to restore to certain painters some of their proper works. Such identification, however, has been possible but rarely. There still remains a long list of artists with no identified works and also a list of lost works; facing these is a file, unfortunately not so large, of paintings preserved but anonymous.

The information contained in the archives enables us to estimate the activity of Provençal painters of the XV century. The existing pictures allow parallel deductions. But one would be grossly mistaken to suppose that such suggestions agree. A summary balance, however, is well worth attempting: it will throw some light upon the gaps in our knowledge; it will teach us prudence; and, above all, it will indicate the direction for future research.

1. In spite of the similarity of names, the function of notary in France was very different from the American. The activity of the French *notaire* combined several legal functions divided in America between the notary public and attorney; it included also the registration of contracts entered by two individuals and the preservation of copies of such documents. These copies constitute the archives which were attached to the *notaire's* office (*étude de notaire*) and transmitted from one *notaire* to another throughout centuries.

2. The richest collection of findings from Provençal archives is contained in H. L. LABANDE, *Les Primitifs Français. Peintres et Peintres-Verriers de la Provence Occidentale*, vol. I, text, Marseilles, Librairie Tacussel, 1932. It contains references to works of numerous local scholars, notably Albanès, Dr. Barthélémy and Abbé Requin. This book can very profitably be supplemented by that of DR. P. PANSIER, *Les Peintres d'Avignon au XIV^e et XV^e siècles, biographies et documents*, Avignon, Roumanille, 1934, and by a very valuable collection recently published by H. CHOBAUT in which fifty unknown contracts appear: *Documents inédits sur les Peintres et Peintres-Verriers d'Avignon, du Comtat et de la Provence Occidentale, de la fin du XIV^e au premier tiers du XVI^e siècle*, in "Mémoires de l'Académie de Vaucluse", vol. IV, the year 1939, Avignon, Rullière, 1940, p. 83. L. DIMIER has used certain of these texts in a series of articles in the "Gazette des Beaux-Arts" (July-August 1936, December 1936, November 1937, April, September, November 1938); his choice is arbitrary, his comments are sagacious, his conclusions unexpected as usual. The references in the lines which follow are from these works.

From the works preserved, four artists seem to emerge as masters of the Provençal production. The Master of the Annunciation of Aix, who painted the *Triptych of the Annunciation* about 1443 (its sections now preserved in the Church of the Magdalen in Aix, the Brussels Museum, the Cook collection at Richmond and the Rijksmuseum); the anonymous painter of the celebrated *Pietà*, formerly in the Hospice at Villeneuve-lès-Avignon, now in the Louvre; Enguerrand Quarton by whom two pictures are known, the *Protective Virgin* of the Cadard family painted in 1452 in collaboration with Pierre Villate, now at Chantilly, and the *Coronation of the Virgin*, painted in 1453-1454, now in the Hospice at Villeneuve-lès-Avignon; finally Nicolas Froment by whom we know at least two unquestioned works, the *Triptych of the Raising of Lazarus*, signed and dated 1461, in the Uffizi, and the *Triptych of the Burning Bush*, commissioned about 1475 by King René of Anjou, now in the Cathedral of St. Sauveur at Aix. Because Quarton and Froment are the only two whose works have been identified there has been a tendency to consider them the dominating artists of the Provençal school.

But let us consult the documents and try to imagine the panorama of the artistic life of XV century Provence. Let us classify the painters there listed taking into account the number of assistants or apprentices, the number of commissions (restricted to easel pictures, altarpieces, banners and decorative cartoons) and the importance of these commissions conjectured from the prices paid. We shall have the following list³.

1. PIERRE VILLATE, called MALEBOUCHE, painter and glass worker, native of Dau-de-l'Arche, of the diocese of Limoges, established in Avignon, known from 1451 to 1495; one apprentice, fifteen commissions.
2. JEAN CHANGENET, called LE BOURGUIGNON, of the diocese of Langres, from a family of painters of Dijon, established in Avignon, known from 1485 to 1494 (his death recorded in 1495); rector of the Confraternity of St. Luke of Avignon; five apprentices, eleven commissions.
3. JEAN CHAPUS, or CHAPUIS, of Avignon, known from 1432 to 1472, established in Aix; two apprentices, ten commissions.
4. GUILLAUME DOMBET, or DOMBAY, of Cuisery, diocese of Chalon-sur-Saône, established in Avignon, known from 1414 to 1457; four apprentices, six commissions.
5. ENGUERRAND QUARTON, in Provence called CHARRETTON or CHARONTON, of the diocese of Laon, established in Aix and in Avignon, known from 1444 to 1466; one assistant, six commissions.

3. This list, just as the major portion of this and of the following article, is from a book, *La Peinture Française. Les Peintres du Moyen Age*, Paris, Tisné éditeur, 1941, which recently appeared. The author was obliged to renounce his name; he has signed with the pseudonym of CHARLES JACQUES. The present article contains corrections of many details in the text of the book which was written in the summer of 1941 in Montauban under such conditions that neither verification nor completion of notes made prior to the war was possible.

6. NICOLAS FROMENT, of Uzès, established in Avignon, known from 1461 to 1483; neither assistant nor apprentice known, nine commissions.

7. THOMAS GRABUSET, native of Auxonne, diocese of Besançon, established in Avignon, known from 1450 to 1482; neither assistant nor apprentice known, six commissions.

8. AUBRY DOMBET, son of Guillaume Dombet, established in Avignon, known from 1439 to 1462; four apprentices, five commissions.

9. NICOLAS DIPRE, called NICOLAS D'AMIENS, native of Paris, established in Avignon, known from 1495 to 1532; three apprentices, nine commissions.

10. JOSSE LIEFERINXE, in Provence called LIEFERENS, LIFFRIN, LIPHARIN or LINPHARIN, native of the place called *Denguiers* in Hainaut, the diocese of Cambrai, established in Marseilles and in Aix, known from 1493 to 1505 or 1506; one apprentice, nine commissions (for altarpieces exclusively).

11. PIERRE BOEUF, established in Aix and probably a native of that city, also sculptor and painter of polychrome statues, known from 1495 to 1534; six apprentices, nine commissions.

What is the value of such a tabulation? Does it correspond to the real merit of the artists, to that retained by history and by the judgment of our generation? Is it necessary to be disturbed by our ignorance of the works of artists placed before Quarton and Froment who, because their works have been restored to them, have enjoyed such prominent roles in the panorama of Provençal painting? Unquestionably, since the admirable *Pietà* of Villeneuve-lès-Avignon proves the existence of more powerful talents. In a general sense, such a classification which compares the success these painters achieved throughout their lifetime is far from negligible. Except during the XIX century, public opinion and official acclaim have generally been in agreement with the veritable importance of artists. If certain men have been forgotten for several generations, then discovered in a later age, it does not signify that they lacked recognition in their own day. Such was the case with Vermeer of Delft, El Greco and Georges de la Tour. Obviously we must take into account the changing conditions during the seventy-five year period which our list covers. The indications of success do not reveal a master with the same certainty at the end of the century as towards the middle. The closer we approach the XVI century the less should the number of apprentices and commissions influence our judgment because references become more numerous in the archives, and the execution growing more expeditious, the importance of assistants diminishes and the artistic quality decreases.

Considering all these facts, one can admit that the authors of the most remarkable Provençal paintings now at hand must be searched out from our list. The lines which follow propose the resurrection of two from this group. They restore one work to Nicolas Dipre and attempt to return several to Josse Lieferinxe. Although the problem concerns men of less breadth than Quarton and Froment it deals with painters

who dominated the school of Provence towards 1500. And this epoch was not without significance : a last vivid flame flickered then before the agony of the XVI century.

The archives show that Nicolas Dipre, called Nicolas d'Amiens, was born in Paris. His father, Nicolas d'Amiens, called also Nicolas d'Ypres, lived there on rue Quincampoix ; a native of Amiens, he was probably the son of a third Nicolas d'Ypres known as a painter in Amiens between 1435 and 1444. The Nicolas who interests us appeared in Avignon in 1495 and remained there. He must then have been comparatively young because in 1508 he married the daughter of Jean Bigle, a renowned wood carver and joiner in Provence. One of his sons, Antoine, became a painter and went to Rome in 1534 or 1535 where he was known as Antonio da Avignone.

Judging from records, Nicolas Dipre enjoyed considerable activity. The first mention of his work is his collaboration on the decoration, ordered October 21, 1495, by the city of Avignon for one of the spectacular entries of Cardinal Giuliano della Rovere (later Pope Julius II). Two painters worked on this under his direction, evidence that his skill had already been recognized. Within three years commissions poured in and Nicolas took an apprentice. By 1500 he added two others. Thereafter we find numerous works mentioned at regular intervals until 1532, the date of his death. Altarpieces, polychrome statues and frescoes alternated with cartographical landscapes, processional banners and painted cartoons used as decorations for the entries of papal legates and for farces played in the streets. Up to the present time not one of these works has been identified.

In 1937, a fragment of an altarpiece representing the *Meeting of Joachim and Anne at the Golden Gate* (fig. 1) was included in the exhibition of the *Chefs d'Oeuvre de l'Art Français* at Paris (No. 30 of the catalogue). It came from the Cathedral of St. Siffrein in Carpentras and was lent to the exhibition by the museum of that city. The official catalogue designated it as a work of an anonymous Provençal painter of about 1475. In preparing this entry I was obliged to accept such a date — proposed by Labande and generally accepted — having studied only the photograph. But once the picture appeared in the exhibition its similarity both in style and technique with a *Marriage of the Virgin* in the collection of Count de Demandolx-Dedons (fig. 2), definitely from the end of the century, proved it actually of much later date. The loose *facture* of these two pictures, in which the blue drawing carelessly shows through the paint, is characteristic of most Provençal paintings from the end of the XV century.

Now, in a collection of documents recently discovered and published by H. Chobaut, the distinguished archivist of Vaucluse, one finds the following contract⁴:

4. This translation is after the resumé of H. CHOBAUT, *op. cit.*, p. 101, who did not publish the original text of the document which he found in the archives of the notary Béraud's office, no. 356, fol. 123 v.



FIG. 1. — NICOLAS DIPRE. — The meeting of Joachim and Anne at the Golden Gate. (Museum of Carpentras, France)

"May 11, 1499, the priors of the Confraternity of the Conception of the Holy Virgin in the Church of St. Siffrein at Carpentras give Nicolas Dipre the agreed price of one hundred and fifteen florins for the painting of their altarpiece.

In the center of the altarpiece the Virgin, blue and gold; on the same level on either side, two scenes: Joachim rejected from the Temple with his offering; Joachim in the fields with the shepherds and their flocks; *Joachim and Anne at the Golden Gate*; the birth of the Virgin.

On the *supercriel* (a sort of canopy frequent in Provençal altarpieces and also called *renvers*), the Coronation of the Virgin between two prophets against a blue background sprinkled with fine gold stars.

On the predella, five scenes relating to the Conception of the Holy Virgin, not specified.

All moldings of burnished gold. The painter promises to use good colours,

similar to those of the grand altarpiece of the Dominican Church in Avignon⁵ and to have the altarpiece brought to Carpentras and set in place at his expense.

The receipt is of April 20, 1500; the painter received an additional ten florins for certain details or ornaments added at the request of the priors."

One notices that, following the custom current in Provence at the end of the XV century, the gold, especially in the background, is restricted to the central panel and the *superclie*.

It is difficult not to recognize the *Meeting at the Golden Gate*, No. 30 in the Paris exhibition, as a fragment which formed one of the two scenes to the right of the main panel. The picture has never left Carpentras and it is not a long time since it could be seen in St. Siffrein. Let us add that in the records of works known through documents, but now lost (a rich list compiled and published by Labande, Dr. Pansier and H. Chobaut) there is no mention of another picture of this subject in the Church of St. Siffrein at Carpentras.

The picture has, therefore, been painted between March 11, 1499 and April 20, 1500. We know the author and the price paid. The other parts of the altarpieces have disappeared or at least have not been found up to the present moment.

It is evident that a mere fragment of a great altarpiece can give but a vague idea of the art of Nicolas Dipre. The style, however, is very marked. Here is revealed something hasty, summary, monumental, in the vigorous construction of forms, the massive outline of silhouettes and the broadly brushed foliage. This concern with legibility and with a brief picturesque is the essential feature of the cartoons executed rapidly for the throngs who filled the great public squares. One recognizes Dipre who was accustomed to this type of work.

In this fragment the almost complete absence of any elements of the style of Paris or Picardy is particularly striking. Dipre must have come to Provence young enough to have been definitely formed there and his case is typical of the entire generation of his compatriots established in the south. The only characteristic peculiar to the painters of the north which one discerns in Dipre would be the folds inspired by woodcuts — rectilinear, terminating in spatula form and deeply incised in the material. But the most obvious influence is that of the Master of the Annunciation of Aix. A comparison of Joachim with God the Father of the *Annunciation* or with God the Father in the *Boulbon Altarpiece* (Louvre), a picture from the school of the Master of Aix about 1457, is sufficient for one to recognize the same type of bearded old man with heavy features, prominent and serious eyes. Also one can compare the head of St. Anne with that of the Prophet Isaiah to discover the

5. It is difficult to determine which altarpiece is in question because there were several great altarpieces in the Dominican church of Avignon. This same year, in another contract, Dipre engaged himself to use as models two altarpieces of this church, one which adorned the altar to the left of the main altar and represented the *Virgin, St. Mark and the Magdalen*; the other, the subject of which is not specified, was in the chapel of All Saints. It is possible that the reference is to one of these two; both are lost. (LABANDE, *op. cit.*, vol. I, pp. 109 and 240, nos. 183 and 191).



FIG. 2. — NICOLAS DIPRE. — Marriage of the Virgin. (Count de Demandolx-Dedons Collection, Marseilles, France).

same type face, broadly constructed and with identical foreshortening. When critics have mentioned apropos of the Carpentras picture the connection with Conrad Witz⁶, they have groped in the right direction: the Swiss master and the Master of Aix did not lack relationship. The influence of Witz appeared in Provence, in fact, but it appeared very precisely⁷.

6. Anne Liebreich, *L'Annonciation d'Aix-en-Provence*, "Gazette des Beaux-Arts"¹, 1938, p. 75.

7. The most celebrated case is that of the two *Pietà* panels of the Frick Collection which differ only in the presence of a donor. The first, without a donor, is unquestionably the original; the other is a copy ordered much later. The original shows such connection with Conrad Witz that one could seriously think of attributing it to him. But since it reveals elements of Provençal style it is not impossible that it is the work of a Swiss painter formed by Witz and established in Provence. Examples of such artists are at hand. In 1448, Jean Masson of the diocese of Geneva entered the studio of Aubry Dombet in Avignon as an apprentice; four years earlier in Geneva he could have met Conrad Witz then working there. As to the copy with a donor it seems extremely probable that it was executed in Provence; its loose technique begins to appear there toward 1480, the period of the donor's costume. On the other hand it is not to be overlooked that both pictures are of southern provenance. The influence of Conrad Witz in Provence persisted until the end of the century as shown by the *Christ carrying the Cross* in a French collection (CHARLES JACQUES (STERLING), *op. cit.*, reproduced pl. 118, *Répertoire*, no. 75). The two Frick pictures have recently been the subject of an article by DU PONT CORNELIUS, "Art in America", July 1942, p. 178. The author there defends the attribution, frequently advanced by excellent scholars, of the *Pietà* without donor to Conrad Witz; he adds a personal attribution of the *Pietà* with donor, which he rightly considers a copy, to a certain Hans Witz who would have been the father of Conrad and who lived until about 1452, thus surviving his son who died in 1447. But aside from the circumstance that the relationship between Conrad and Hans Witz is entirely hypothetical and almost abandoned by scholars, there is the fact that the costume of the donor cannot correspond to an epoch this early but indicates the period of 1470-1480, very probably the later date.

The style of Dipre's picture is not isolated. It is found almost entirely in the *Marriage of the Virgin* of the Demandolx-Dedons collection (fig. 2) in which the architectural motifs in the Italian Renaissance style indicate the last years of the century. According to René Huyghe the pendant to this little picture is in a private collection in Italy. Thus it would be a predella panel. The similarity with Dipre in types, folds and hands is such that one is tempted to attribute it to him; or at least to believe it is from his workshop. A certain difference is felt, especially in the less "cubic" modeling, in the more supple flesh and the richer skin, and likewise the more pronounced chiaroscuro than in the Carpentras picture. But those who have given attentive study to Provençal altarpieces (or Italian) are familiar with the very considerable differences between the great personages of the main panels and the figures in the predella. The change of scale often corresponds to a total change of plastic conception: the painter passes from monumental solidity to the style proper to easel painting wherein he pursues the *trompe l'oeil* more completely and suggests more thoroughly details of the surface of bodies and the touch of surrounding light. Whatever may be the relationship between the *Marriage of the Virgin* and the *Meeting at the Golden Gate* it is wise to reserve judgment on a definite attribution of the former to Nicolas Dipre until it is possible to study its pendant cited by Mr. Huyghe.

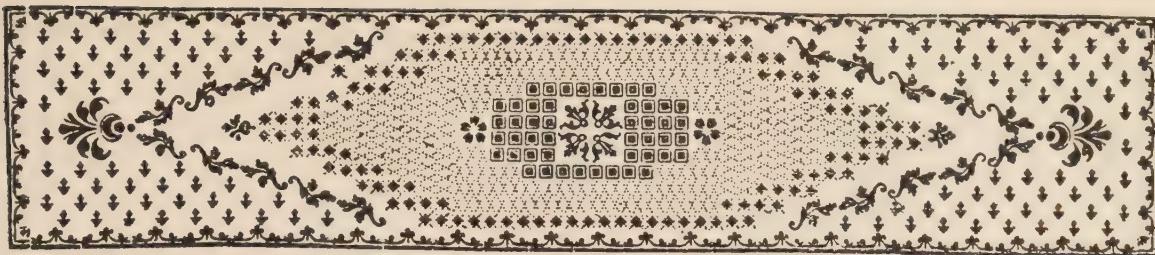
Some other pictures offer analogies though more remote. They stem from a common source which is the influence of the Master of Aix. It is especially the types which are similar: peasants with heavy features, full of silent but intense life. Such are the *Altarpiece of St. Laurent, St. Anthony, St. Sebastian and St. Thomas of Aquinas* in the Dominican Church at St. Maximin⁸ and the *Altarpiece with St. Robert, St. Peter, St. Anthony and two Donors* in a private collection in Aix⁹.

Of the entire group it is Dipre who best represents the Burgundian heritage of the Master of Aix: his statuesque style, plebian lyricism. His squat figures, their awkward and hearty gestures of vehement tenderness, espouse with naiveté the simple human majesty of biblical narratives.

CHARLES STERLING

8. Reproduced in LABANDE, *op. cit.*, pl. XLII.

9. Reproduced in LABANDE, *op. cit.*, pl. LXXIV.



ICONOGRAPHICAL STUDIES OF POUSSIN'S WORKS IN AMERICAN PUBLIC COLLECTIONS

-I-

THE NORTHAMPTON *VENUS AND ADONIS* AND THE BOSTON *VENUS AND MARS*

IN ANY investigation into the artistic character of Poussin one cannot over-emphasize his faculty as a story teller. Bernini showed a true insight into his personality when he called Poussin "un grande istoriatore e grande favoleggiatore", a great teller of stories and tales¹. In many cases one can put one's finger accurately on the passage taken from a literary source, be it Ovid or Torquato Tasso, which Poussin has translated into the composition of his picture — "ut pictura poesis". Often, however, a slight allusion to an antique fairy tale, found in

¹. *Journal de voyage du Cav. Bernin en France par M. de Chantelou*, Paris, "Gazette des Beaux-Arts", 1885, p. 64.

a mythological handbook of his time is sufficient to call forth from Poussin's fertile mind the "colori poetici" which he needed for his pictorial invention².

To this poetic coloring belongs also the anthropomorphizing, or better, the deification of nature in the antique sense. Every brook or river in his paintings can be represented by a dignified bearded river god, either alone, or in the company of one or two beautiful nymphs; a melancholy dryad may be sitting in a corner, a wreathed poet (or perhaps Apollo) with Pegasus, the winged horse, at his side looking dreamily into the landscape. All these personifications serve Poussin to indicate that his stories do not exist in a normal every day landscape, but only on the sublime level of a pagan nature. Poussin uses these figures as symbols, not as allegories, throughout his work, and it is certainly very misleading to interpret them as temperaments or in any other metaphorical way, as has sometimes been done.

Classicists are almost by definition moralists; they feel themselves impelled by a mission to restore to the world the high ideals and simple truths of classical antiquity. It was in this spirit that the neoclassical reform of Annibale Carracci tried to eliminate as far as possible all the complexity and sophistication in form and content of the anticlassical movement which, throughout the XVI century had undermined these ideals. Poussin, as the artistic heir to Annibale's classicism, certainly despised thoroughly all the allegorical vagueness and ambiguity of the preceding period. However, when he came to the court of Louis XIII in 1641 he was obliged to make concessions to the atmosphere of the court which formed a kind of natural breeding place for exuberant allegorizing, as had the Florentine court of the XVI century.

In this respect he parallels Rubens who developed his astonishing allegorical Baroque only upon entering the service of Marie de Medici at the French court. But for Poussin, in contrast to Rubens, the royal commission for a large allegorical painting was so unattractive that it may have served as a contributing cause for his rather abrupt return to Rome. There he could paint as he wished, that is, what seemed to him to typify the simplicity, beauty, and imagination of classical art. His direct approach to antique feeling is evident in many of his paintings almost from his beginnings. On the one hand he expresses the full sensuousness of an Ovidian love story through the medium of an almost Titianesque colorism; on the other hand he brings to the consciousness of the spectator just that moment in the evolution of the drama in which the tragic overtones are concentrated.

In discussing here some important paintings in the public collections of this country, it has been necessary in each individual case to go back to the original poetic source by which Poussin was nourished. Hitherto the search into the literary

2. BELLORI, *Vite dei pittori*, Rome, 1672, *Vita di Nicolo Pusino*, p. 411, "egli (Poussin) si adornasse delli colori poetici, che si confanno del tutto con li colori della pittura . . ."

derivations of Poussin's works has been somewhat neglected in favor of investigations into the artistic construction of his paintings. These, while necessary, entirely overlook the illustrative character of Poussin's art which seeks to recreate accurately events and scenes of history and mythology. The first section of these studies on the remarkable group of paintings by Poussin which American museums have collected in recent years, is devoted, with this viewpoint in mind, to some early mythological paintings.

The *Venus and Adonis*, of the Smith College, Northampton, Mass., and the *Venus and Mars* of the Museum of Fine Arts, Boston, Mass., recently acquired for these New England museums, are rather similar in character. The smaller one, *Venus and Adonis* ($37\frac{1}{2}$ " x $52\frac{7}{8}$ ")³, came to this country from an English collection, while the larger, *Venus and Mars* ($60\frac{1}{4}$ " x $83\frac{3}{4}$ "), was formerly in the possession of the Harcourt family in Nuneham Park. Both are products of Poussin's relatively early workmanship, though they probably were not made until after his five or six years in Rome, that is about 1630. Both paintings are also related iconographically in that they tell stories of Venus in relation to two of her lovers, Adonis and Mars. Both represent a precise moment of a special story, and not, as it might seem at first glance, any casual scene between mythological figures.

The painting in Smith College, *Venus and Adonis* (fig. 1), has its literary source in the tenth book of Ovid's *Metamorphoses*⁴. The situation, as Ovid describes it, is as follows. Quite against her nature, like another Diana, Venus had accompanied her beloved Adonis hunting. Only hares, fawns, stags or similar innocuous animals had been their prey, for the goddess had cautioned Adonis emphatically to be courageous only against animals which fled from him⁵, and not to risk his life by audacity against the audacious⁶. Wild animals, she said, were hateful to her⁷, and her sworn enemies.

In answer to his question as to the origin of this feud, Venus promised Adonis that she would tell him a story which would make him marvel at its monstrosity. Being tired by the unaccustomed exertion of the hunt, she proposed that they relax on a grassy bank in the shadow of a poplar tree. She stretched herself on the ground, her body resting upon the grass, her head reclining against his breast⁸. In this

3. Two other examples of the same composition are known, one in the Cook Collection in Richmond, England, the other formerly in the Wilbraham Collection. I am concerned here only with the composition.

4. *Met.*, X, v. 520 ff. See my article on *Venus and Adonis* by Nicolas Poussin in the "Bulletin of the Smith College Museum of Art", June, 1940, no. 21. With the kind permission of the editor I am incorporating here the results of my investigation in abridged form.

5. *Met.*, X, v. 543, "fortis fugacibus esto".

6. *Ibid.*, v. 544, "in audaces non est audacia tuta".

7. *Ibid.*, v. 522, "invisum mihi genus est".

8. *Ibid.*, v. 557 f.,

"... pressitque et gramen, et ipsum
inque sinu iuvenis posita cervice reclinis".



FIG. 1. — NICOLAS POUSSIN. — VENUS AND ADONIS (Smith College, Northampton, Mass.).

position, mingling kisses with her words, she told him the story of Atalanta and Hippomenes. The first part of this story, rather well known at least from the wonderful painting of Guido Reni in Naples, describes the race between swift footed Atalanta and the young Hippomenes, great grandson of Neptune. With the help of Venus, who had given him the three golden apples, Hippomenes won the race, and with it the maiden. The tragic sequence is less well known. Hippomenes, filled with happiness and love, became forgetful of the services rendered him by Venus and neither thanked nor offered incense to the goddess. Seeking revenge, Venus incited Hippomenes and his young wife to commit sacrilege by defiling the most venerable sanctuary of the tower-crowned Mother Cybele by their lustfulness in the presence of the statues of the old gods. For this monstrous action the two malefactors were punished by being changed into roaring lions, and it is for this, Venus tells Adonis, that not only lions, but all wild animals hate her, and consequently would try to destroy the life of her lover.

Poussin has tried in his painting to reconstruct the situation described by Ovid as closely as possible. Adonis sits in the shadow of a poplar tree, identified as a huntsman by the lance in his hand, the hunting horn with its spiral tube, and the

big hunting dog who waits attentively for any movement toward departure. He is characterized as a young man whose beard is just beginning to grow and whose head is crowned with a wreath of anemones. The same flower grows in the grass beside him, and is an allusion to the legend that anemones sprang up from the blood of Adonis when he was killed. Venus lies back luxuriously with the upper part of her naked body in the lap of her lover. Her arms are stretched out to him in a gesture partly to enable her to draw the head of Adonis down toward her half open mouth. Thus she can tell him her story and meanwhile kiss him whenever she desires⁹. Two *putti* are placed in the foreground, one asleep, the other rather vividly interested in the billing and cooing of the two doves, the birds of Venus, in his arms. The burning torch, the symbol of burning love, and the quiver decorated with classical ornamentation belong to them. Two other small cupids observe the scene from on high, seated in the midst of a dark foreboding cloud which covers the whole sky on the right introducing a sense of impending tragedy into the charm of the love scene. Other little cupids, one of whom again holds a torch, play around the shimmering chariot in the background, or with the swans. These are the swans of Venus which will draw her through the air when, after having forewarned Adonis, she wends her way back to one of her haunts, Paphos or Cyprus¹⁰.

The only representation of *Venus and Adonis* (fig. 2) in which the scene corresponds to the Poussin composition, and therefore to the text of Ovid, is found in a painting by Giulio Romano made for the bathroom of Cardinal Bibiena's apartments in the Vatican. Poussin knew this composition of Giulio through an engraving after



FIG. 2. — MARCANTONIO RAIMONDI. — VENUS AND ADONIS
(Engraving after Giulio Romano).

9. *Ibid.*, v. 559, "sic ait ac mediis interset oscula verbis".

10. *Ibid.*, v. 708 f.,

"Illa'quidem monuit iunctisque per aere cygnis carpit iter, . . ."



FIG. 3.—NICOLAS POUSSIN.—VENUS AND MARS (Museum of Fine Arts, Boston).

it by Marcantonio Raimondi, whose prints after Raphael and Giulio, Bellori says, Poussin studied carefully during his early days in Paris. The group in the Giulio composition also shows Adonis as a youth seated under a tree while Venus lies on the ground beside him with her head resting in his lap, talking to him, and making an eloquent movement with her hand. Adonis is again crowned with anemones, but his attributes as a hunter are lacking. Poussin, on the contrary, in his more complete and elegant composition, includes these, and also changes the expression on the face of Adonis in a very characteristic way. In the Giulio composition he listens attentively to the words of Venus, and caresses her as she speaks. In the Poussin painting, however, the expression of Adonis is not wholly attentive. As he half-heartedly listens to the warnings of Venus the movement of his body and the lance in his right hand indicate that his thoughts are already on the hunt, that he will disobey her, and that he is doomed to die.

In the painting of *Venus and Mars* (figs. 3 and 6), now in the Boston Museum, the given situation is in a way close to that of the *Venus and Adonis*. Here too it is the

female partner who tries to detain the more or less reluctant lover, and to keep him from returning to his male activity. This time however, Poussin could not turn to Ovid as his source^{10a}, but took his information instead from Vincenzo Cartari's, *Le vere e nove imagini degli dei degli antichi*, a book which anticipated to some degree for the unscholarly artist of the XVII century the "Bullfinch" of the modern English reader. Poussin used this mythological compendium extensively, as we can prove from other instances. It was especially convenient because it is written in "lingua volgare", that is Italian, and Poussin (in contrast to Rubens) knew very little Latin¹¹. Very probably he had in his possession the latest edition of the *Imagini*, which had been printed in Padua in 1615 with *Annotazioni di Lorenzo Pignoria*¹². In this remarkable and practical book he found on page 489 a mention of a special episode in the relationship of Venus and Mars which Cartari had excerpted from Statius, a Roman writer of the I century A.D. We may assume that Poussin did not consult the whole text of Statius, but was quite content with what he could glean from the short remarks of Cartari for his inspiration. There it is told that Mars recited to Venus a beautiful hymn in her praise¹³ after he had found amorous solace ("amoroso solazzo") in her arms and had been ordered by Zeus to make war between Eteocles and Polynices for the rule of Thebes. In Poussin's representation of the scene, therefore, it is not Venus, but her lover who makes the oratorical gesture. Mars is explaining to Venus why he has to leave her, much though he appreciates the fact that she is the only one

10a. Ovid tells only the well known jocular Homeric story of how Phoebus revealed the love affair between Venus and Mars to Vulcan, and how the latter forged a net of bronze and trapped the adulterous couple in it. Cf. *Met.*, IV, 171 ff.

The eloquent description of the relation of Venus and Mars in the first chapter of *De rerum natura* by Lucretius is much too general for it to have been of any direct influence on the Boston painting.

11. The two other important mythological handbooks: NATALE CONTI, *Mythologiae*, Frankfurt, Andreas Wechelus, 1581, and LILIO GREGORIO GIRALDI, *Historia deorum syntagma*, 1565, are both written in Latin. Furthermore they have not the connection of mythology to antique art which is so characteristic of Cartari's book and which made it so valuable to artists.

12. The first edition was printed in Venice in 1556.

13. *Thebaid*, III, v. 295,

"O mihi bellorum requies et sacra voluptas unaque pax animo! . . ."



FIG. 4.—MARS AND VENUS.—Woodcut after a cameo.



FIG. 5.—NICOLAS POUSSIN.—MARS AND VENUS
(Drawing) (Windsor Castle Library, Windsor).

pages beyond in the same book by Cartari to find, in the *annotazioni*, a woodcut taken from a “gran nicolo antico” (a coin or a cameo) representing Mars and Venus (fig. 4). Mars is naked, but wears his helmet, a lance rests against his right arm, while his left hand is turned in an eloquent gesture toward Venus, who stands beside him. Venus reaches out both arms to touch Mars on his arm and back; a little *putto* is flying over their heads and seems to be whispering into the ear of Mars. This group could easily have been interpreted, even if that were not its meaning in antiquity¹⁵, as a kind of illustration of the Statius story mentioned by Cartari, wherein Venus tries to detain Mars, who is explaining to her the necessity for his departure.

Poussin found in this sculptural group a motif which he could use or adapt for the main group of his composition. The nude couple, over whom a light drapery is hanging in the painting, show almost the same movements and gestures as in the representation in Cartari. Venus, with only her legs covered, as on the cameo, listens attentively to Mars’ words; she sits, facing him, one arm laid around his neck, the other resting lightly on his right arm. Mars, on the grassy bank beside her, (as in the *Venus and Adonis* picture) has stretched out his left leg while the other hangs down¹⁶. He looks at Venus with a pleading expression, his lips are parted,

14. *Ibid.*, v. 304, “sed nunc fatorum monitus mentemque supremi iussus obire patris, . . .”

15. In the opinion of Dr. Lehmann-Hartleben the gestures of the group, which occurs several times in antique sculptures, were intended to depict affection rather than conversation.

16. One might imagine from his position that Mars is just preparing to stand up, but that is unlikely as in another etching by Fabritio Chiari, after Poussin’s *Venus and Mercury*, Venus is seen in exactly the same position; (see also the corresponding drawing in the Louvre, reproduced in WALTER FRIEDELAENDER, *Nicolas Poussin*, Munich, 1914, p. 155).

who can give him repose from battles, sacred joy, and unique peace of the soul—despite all this he must obey the behests of the Fates and the order of the Supreme Father¹⁴.

To delineate this scene in greater detail, Poussin could not this time go back to an elaborated description comparable to that which he had found in Ovid’s *Metamorphoses* for the *Venus and Adonis*, but had only to skip some

and he gesticulates with his left hand almost in the manner of the Mars on the "gran nicolo antico". The flying *putto* is also included, but he is replaced in the painting by the cupid behind Venus, who, as a kind of aide to Venus, carries an arrow in his right hand. He seems to hesitate as if feeling that things are not going too well. The two cupids in the foreground on the left, quite unaware of the critical situation, are sharpening their arrows on a stone, thus forming a charming genre scene¹⁷. Beside Mars the three *putti* seem to bring him at his own order, his helmet with the feathered crest and his curved shield of shining metal¹⁸. Exactly in the center of the foreground lies the pink cloth which Mars had thrown on the ground, his sword and two burning torches¹⁹. The landscape with its dark luminous trees, with the deep valley and the brook in the right foreground is characterized as a mythological one by the secondary figures. There we find the bearded river god with a wreath in his hair, and beside him is the beautiful nymph lying in the well known antique-Titianesque pose with her right arm over her head while far to the left sits the melan-



FIG. 6.—NICOLAS POUSSIN.—VENUS AND MARS. (Detail).
(Museum of Fine Arts, Boston, Mass.).

17. As in other paintings by Poussin the quivers and arrows belong to the cupids. Mars carries no quiver or arrows.

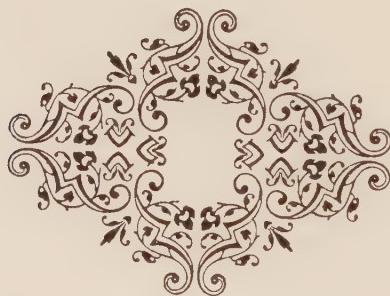
18. It would be more in character for these little assistants to wish to undress Mars. It is rather difficult in the painting to distinguish with certainty whether they do one or the other. But even if they try to take the helmet and shield away, and thus to support the cause of Venus, they would not succeed in making the warlord remain.

19. The torches can belong to the cupids as well as to Mars, as they do in the *Adonis* painting.

choly echo-like dryad²⁰.

A very similar composition of *Venus and Mars* by Poussin exists in a drawing in Windsor (fig. 5)²¹. An etching after it was made in 1635 by Fabritius Clarus (Chiari)²², but the drawing must have been executed much earlier than this. One can assume that it served as a preliminary study for our painting, because the principal group is almost identical. Here again is a scene of reluctant farewell. As in the painting, Mars already has his sword over his knee and his left hand is grasping the inner strap of the shield. A cupid waits with an arrow to aid Venus in case she should be able to detain Mars. At the order of a blindfolded cupid standing to the right, three others try to disarm Mars of his helmet and shield. In place of the group of cupids sharpening arrows seen in the painting, the drawing presents the figure of a wolf, the sacred animal of Mars, mounted by a little cupid. River gods and nymphs are missing, but the dryad is already present in an attitude similar to that in the painting.

WALTER FRIEDELAENDER



20. The same combination of a river god accompanied by two nymphs, or dryads, can be seen in Poussin's *Armida and Rinaldo*, formerly in the Pearson Collection (FRIEDELAENDER, *op. cit.*, p. 180), and in the *Venus and Aeneas*, London, Kensington Museum, (*ibid.*, p. 182).

21. No. 11975, See: WALTER FRIEDELAENDER, *Catalogue of the Massimi Collection of Poussin Drawings at Windsor*, in "Burlington Magazine", LVI (1929), p. 256, no. 47. The drawing, done in pen and brown bistre wash, (205 x 270mm.), is probably genuine despite some weaknesses. The stylistic similarity to the early pre-Roman Marino drawings is obvious, but the warm treatment of the light of the tree trunks and bushes seems to indicate a somewhat later period.

22. ANDRESEN, *Nicolaus Poussin*, no. 349.



FIG. 1.—J.-A. MEISSONNIER.—Design for the title cartouche of the author's *Livre d'ornemens*, 1734.
(Engraved by Laurelli.)

J.-A. MEISSONNIER AND THE BEGINNING OF THE “GENRE PITTORESQUE”

IN THE genesis of the “genre pittoresque”, at its contemporaries called the extreme phase of French rococo characterized by asymmetry, primacy has been claimed both for Meissonnier and for Pineau¹. In spite of many discussions, however, their several priorities and contributions remain to be precisely defined. Of Pineau we shall speak elsewhere²; here we seek to establish the evolution of Meissonnier’s early work to its full development about 1734. We shall also pay particular attention to the relation of this work to that of Italy, and — especially in architecture, where claims for Meissonnier’s influence have been exaggerated — to that of contemporary France.

Juste-Aurèle Meissonnier was born in 1695 in Turin. Much has been made of this Italian origin, as bearing on his later style. His father, however, was Provençal³, his uncle, Alexandre Meissonnier, was *officier du roi* in France. We first hear of Juste-Aurèle as a goldsmith or silversmith; his engraved works illustrate a piece of

1. For Meissonnier, see: M. L. BATAILLE in L. DIMIER, *Les peintres français du XVIII^e siècle*, II, 1930; for Pineau: E. BIAIS, *Nicolas Pineau, inventeur du contraste*, in “Réunions des sociétés des beaux-arts des départements”, 1899, p. 384, and *Les Pineau*, n.d., 157.

2. For his work before his return to Paris, in a current issue of “Art in America”.

3. Obituary of Meissonnier in the “Mercure”, October, 1750, pp. 138-141.

silver executed in 1723. At twenty-nine he was admitted to the *maitrise*, on September 28, 1724, by a brevet as *orfèvre du roi*, working at the Gobelins⁴. We know, however, no single piece of silverwork surely executed by himself; the surviving examples after his designs bear the marks of various silversmiths, of whom Duvivier was the most important. Two years later, on December 6, 1726, he was appointed *Dessinateur de la Chambre et du Cabinet du Roi*⁵, the post held formerly by Jean Berain and meanwhile by his son. This charge Meissonnier held until his death in 1750. In 1742 we find him listed as in possession of a lodging in the Galleries of the Louvre⁶.

His earliest known design, for the *Seau à rafraîchir exécuté pour M. le Duc en 1723* (fig. 2), engraved as Figure 58 of his collected works⁷, is still entirely symmetrical, with moulded profile of Louis XIV character. Any new feeling appears only in the rugous forms of the triple borders of the armorial cartouche and of the marine figures and dolphins which form the handles.

In the *Cadran à vent de Mr. le Duc de Mortemar en 1724* (fig. 3), engraved as Meissonnier's Figure 98, while the frame of the dial is itself symmetrical, the whole effect is made violently asymmetric by the diagonal pose of the unbalanced figures above and below. We cannot confidently assume that its architectural setting, in the engraved plate, was not supplied subsequently; certainly it cannot have been found acceptable for actual execution at so early a date. In the large wall panel, extending to the floor without any dado, there are not merely loosely straying stems; the central leaf below is twisted out of frontality. The shutter is even more advanced



FIG. 2. — J.-A. MEISSONNIER. — Design of 1723 engraved by Huquier.

4. The documents regarding him, including also the inventory after his death, are cited by R. CARSIX in the "Revue de l'art ancien et moderne", vol. 26, 1909, pp. 393-401.

5. 0¹ x 68, fol. 257. The appointment was reported in the "Mercure", January, 1727, pp. 133-136, which describes the design for fireworks "sur lequel il a été agréé".

6. PIGANIOL DE LA FORCE, *Description de Paris*, 1742 ed., II, p. 162, a mention which seems to have escaped other students.

7. *Oeuvre de Juste Aurele Meissonnier, peintre, sculpteur, architecte, et dessinateur de la Chambre et Cabinet du Roy*, Première partie exécutée sous la conduite de l'auteur. Paris, chez Huquier, n.d.

in character, with both the central, distorted cartouche-like motif and the terminal scrolls and sprays wholly unsymmetrical, in a way not found executed anywhere in interiors before 1730.

The *Garde d'Epées d'or pour les présens du Mariage du Roi en 1725*, Figure 51 of Meissonnier's folio, were no doubt among his first works for the Crown, even prior to his appointment in the Menus-Plaisirs. It is hard to see anything particularly free or novel in them.

Another early dated work of Meissonnier, which received the praise of the "Mercure", is the *Soleil Executé en argent pour les Religieuses Carmelites de Poitiers en 1727*, Figure 78 of the engraved folio (fig. 4). An instructive comparison may be made with the related Monstrance given to Notre Dame in 1708 by Antoine de la Porte (fig. 5)⁸. As seen from the front this is entirely symmetrical except for the variety of the Apocalyptic figures, themselves disposed with general symmetry. The support of the glory is still articulated, with consoles and other architectonic elements. The monstrance of Poitiers has, to be sure, a base of sufficiently conventional form, derivative from Berain or Boulle. In the shaft, however, clouds wind spirally up from the base among symbolic ears of wheat and sprays of grape. In interpretation, the "Mercure"⁹ concludes: "Ce morceau est tout-a-fait dans le goût des célèbres Pietro da Cortona & Puget, dont l'Ecole a toujours fait l'objet des études de l'Auteur". A new development is in germ, but as yet in germ only.

By 1728, however, the germ developed, in silverwork, into almost full flower, as we see by the *Chandeliers de sculpture en argent inventés par J. Meissonnier Architecte en 1728*, which were engraved as Figures 10 to 12 of his works (fig. 6). These three are actually three views of the same candlestick from different sides — something which would never have been necessary with more uniform, earlier works, showing that Meissonnier clearly appreciated that this one was the manifesto of a new

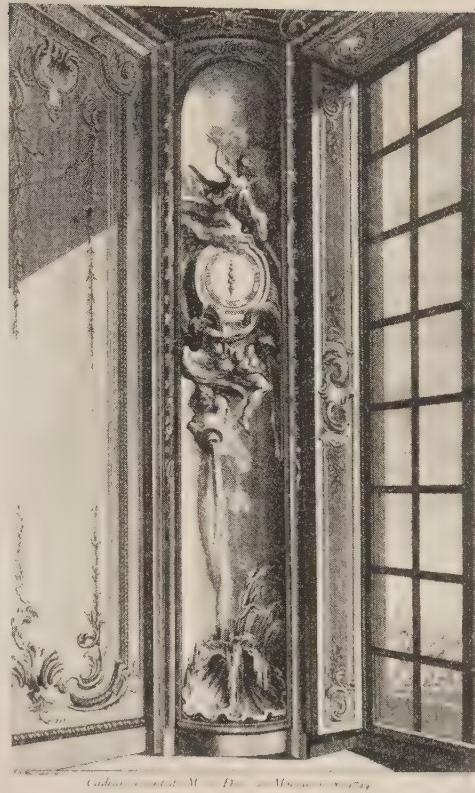


FIG. 3. — J.-A. MEISSONNIER. — Design engraved by Huquier.

8. From a contemporary engraving of the design at the Cabinet des Estampes, Va 254b. The monstrance also appears on the altar in Jouvenet's painting, *La messe du chanoine de la Porte*, in the Louvre.

9. January, 1727, pp. 135-136.



FIG. 4.—J.-A. MEISSONNIER.—Design engraved by B. Audran.

dateable by its marks. They are those of Claude Duvivier and of the period 1734-35, on a candelabrum reproducing the model on Figure 73 of Meissonnier's engraved works¹⁰. Here base, stem, and socket, of cartilagenous scrollwork, are all spirally twisted, the basic baluster-like profile disguised by leaf, shell and flower, again fully unsymmetrical. So are also the *terrines* of the marvelous pair executed in 1735 for

BEAUX-ARTS

character. Even in the base, its three elements, equally spaced, are all varied in details: the shells and scrolls which buttress it are unlike; the scrolls which rise to support the stem are both unlike one another and unsymmetrical in themselves. Above it is not merely the figures of cherubs which are unbalanced, it is the entire stem and socket, composed of a multitude of characteristic elements: distorted scrolls, a twisted cartouche, spiral fronds of palm all differing in every respect. Just this very work — of which the illustrations are missing in many copies of the engraved folio, and which has escaped the attention of scholars — is the crucial one in the origin of the “genre pittoresque”, which shows it fully formed at the hands of Meissonnier — so far as craft objects are concerned — in the year 1728.

If the prevalent beliefs as to Italian influence on the formation of Meissonnier's style were justified, we should expect to find works of Italian silverwork which anticipate the character of this piece. Actually I have been unable to find there anything remotely related to such a design.

Similarly “pittoresque” is one of the chief pieces of surviving silverwork after a design of Meissonnier which is

¹⁰. Sold at the Hôtel Drouot, March, 1911, passing to the collection of David Weill. Illustrated by M. ROSENBERG, *Der Goldschmiede Merkzeichen*, 3d ed., IV, 1928, pl. 107. NOCQ, ALFASSA, and GUERIN: *Orfèvrerie civile française*, n.d., I, pl. 28.

the Duke of Kingston¹¹, illustrated in Figure 115 of Meissonnier's works (fig. 7).

The aesthetic value of such works is very high, from their inner fire, their molten unity of form, carrying into every part the unequalled verve and energy of the artist.

Interesting features may be observed in Meissonnier's designs for the frame of the *Carte Chronologique du Roy faite en 1735*, of which several details were engraved. The cartouches which crown the several panels are in varied unbalanced shell motifs. The flanking pilasters are filled, in part, with distorted and fragmentary cartouche scrolls. Very probably of the same time, as we shall see, are the details of a *Bordure pour le portrait du Roi*, likewise included in the sixth book of his engraved works. Here the mouldings at the sides of the frame are interrupted by disjointed scrolls, and unsymmetrical cartouches or trophies are applied at this point. Thus, at an early date, though in a small way, the "genre pittoresque" penetrated the intimacy of the royal cabinets at Versailles, to a degree scarcely repeated.

Meissonnier was most ambitious, as his obituary recalls, for employment in architecture. As before, in the case of Berain, a predecessor in the post of *Dessinateur de la Chambre et du Cabinet*, he was to find the royal architects too jealous of their own prerogatives to permit his occupations for the Crown to extend beyond the sphere of designing festal decorations and household objects, so that for the fulfilment of greater ambitions he could look only to private citizens.

Even before his official appointment he had made a design for the façade of Saint-Sulpice, later engraved as Plate 105 of his works with the legend "Présenté à



FIG. 5. — Engraving of the Monstrance given to Notre-Dame in 1708 by Antoine de la Porte.

^{11.} A pair of this design, from the Polovtsoff collection in St. Petersburg, sold in Paris in 1909 to Seligman, is illustrated by CARSIX, *op. cit.*

M. le Curé...en 1726". At this date and until 1731 Oppenord still had full charge of all work at Saint-Sulpice and Servadoni was not called in until after that. It is not impossible, nevertheless, that Languet de Gergy was already prepared to entertain proposals from others, though it would not have been out of character, either, for Meissonnier to have volunteered the design. It has often been considered a manifesto of the extreme phase of French rococo. Actually it is little more than an effective union of familiar Italian baroque motifs, without fundamental originality. In plan it may well have been suggested by a project of Pozzo for San Giovanni in Laterano, published in his works¹²; the convex portal there, with kneeling angels above, is taken directly from Bernini's San Andrea del Quirinale. There are relationships also with Guarini's Palazzo Carignano in Turin, begun 1679 and completed after the death of the architect in 1683¹³. Only in the roof, which participates in the swing of the other lines, was there any real innovation. Neither by nature nor by influence — for there was substantially none on French executed works — did this design of Meissonnier have any vital relation with the evolution of architectural style in France.

There is also a *Projet de la chapelle de la Vierge de St. Sulpice . . . fait par ordre* — Meissonnier says this time, with subtle distinction — *de M. le Curé . . . en l'anné 1727*. If we may believe this statement, we see that Languet de Gergy, already knowing Meissonnier's proposal for the façade, was still prepared at least to receive a design of similar qualities for another part of the church. This too (fig. 8) is a purely baroque design, boldly plastic, of a character close to that of works of the same moment in Turin. Nothing of this kind, either like the altar itself or like the heavy stuccoes of the vault, was executed in France after the beginning of the XVIII century.

In addition, there is a *Projet fait pour le Maître Autel de l'Eglise de St. Sulpice*, without date, but doubtless of the same moment. It unites motifs of Vassé's altar of Notre Dame and Oppenord's of Saint-Germain-des-Prés, with kneeling angels, no longer so closely equivalent, supporting a monstrance not unlike that of 1727 for the



FIG. 6A. — J.-A. MEISSONNIER. — Design for a candlestick, 1728.

12. *Perspectiva pictorum et architectorum*, 1693-1700.

13. The publication of such works in GUARINI'S *Architecttura Civile*, 1737, was posthumous and subsequent to Meissonnier's design.



*Barre chez Bluguet rue St-Jacques au coin de celle des Mathurins
Avec Privilege du Roi.*



*CHANDELIERS DE SCULPTURE EN ARGENT.
Exécutés par L'Artisan Meissonnier Architecte en 1728
Avec Privilege du Roi.*

FIG. 6B. & C. — J.-A. MEISSONNIER. — Other views of the candlestick of 1728. Engraved by Desplaces.

Carmélites. Below the pair of broken scrolls is an inscribed cartouche of violent asymmetry. The scrolled candle branches follow the suggestion of those of French chimney pieces dating back to 1717.

We need not analyse other projects, undated but early, for altars of Saint Leu at Paris and of Saint Aignan at Orleans, to which many of the same remarks would apply, nor the minor *Projet d'un Tombeau fait pour Mr. le President de . . . à Dijon en 1733*.

In all these there is heightened movement, energy and plasticity: in spite of the French elements the effect is baroque and Italian. In France such designs of Meissonnier were to remain unexecuted, isolated and uncharacteristic.

The sole design we have of Meissonnier for an entire house is that of the *Maison du Sieur Brethous*, a tall *maison bourgeoise* on a block-front with converging side-streets — the ancestor of innumerable apartment buildings in the XIX century Paris of Haussmann. Meissonnier's engraved plan permits the site to be readily recognized, from the river Nive, on the Quai of which it stands near the Pont Mayou — that is, in Bayonne¹⁴. The location, on the Spanish frontier, is doubtless characteristic for Meissonnier, who was employed for interiors also by Polish and by Portuguese clients but found little acceptance for such extreme designs in Paris.

The date of the design for this house can fortunately also be established, owing to its proposal to incorporate a public passage from the Place to the Quai. In the

14. While DESTAILLEUR correctly identified the location, it has several times been misstated as in Paris.



Plaque de Sculpture en argéat d'un grand Surtout de Table, et les deux Terrines qui ont été exécutée p. le Milord-Duc de Kinston en 1735
A Paris chez Huquier rue St. Georges au bout le côté des Musiciens. C.P.R.

FIG. 8.—J.-A. MEISSONNIER.—Designs for *terrines*, etc., executed for the Duke of Kingston, in 1735, engraved by Huquier.

Archives of Bayonne are a number of documents of 1733¹⁵ dealing with land conceded to Léon de Brethous for the enlargement of his house, and his request for permission to cover the corner there on condition of providing public access by a passage at the corner. This permission was granted, and the house was accordingly built. It still stands, the most conspicuous in the town, occupied by the Chambre de Commerce. Meissonnier's published design, which shows this passage, may thus be dated in 1733. It is earliest of his known domestic works, subsequent, however to a number of interiors in Paris designed and executed by Pineau.

The house is planned very ingeniously to give the rooms a regularity of form in spite of the irregularity of the site. The rounding of the corners of these rooms, while carried through in unusual degree, was not unexampled: there were rounded corners in several rooms of Oppenord at the Palais Royal, and others meanwhile.

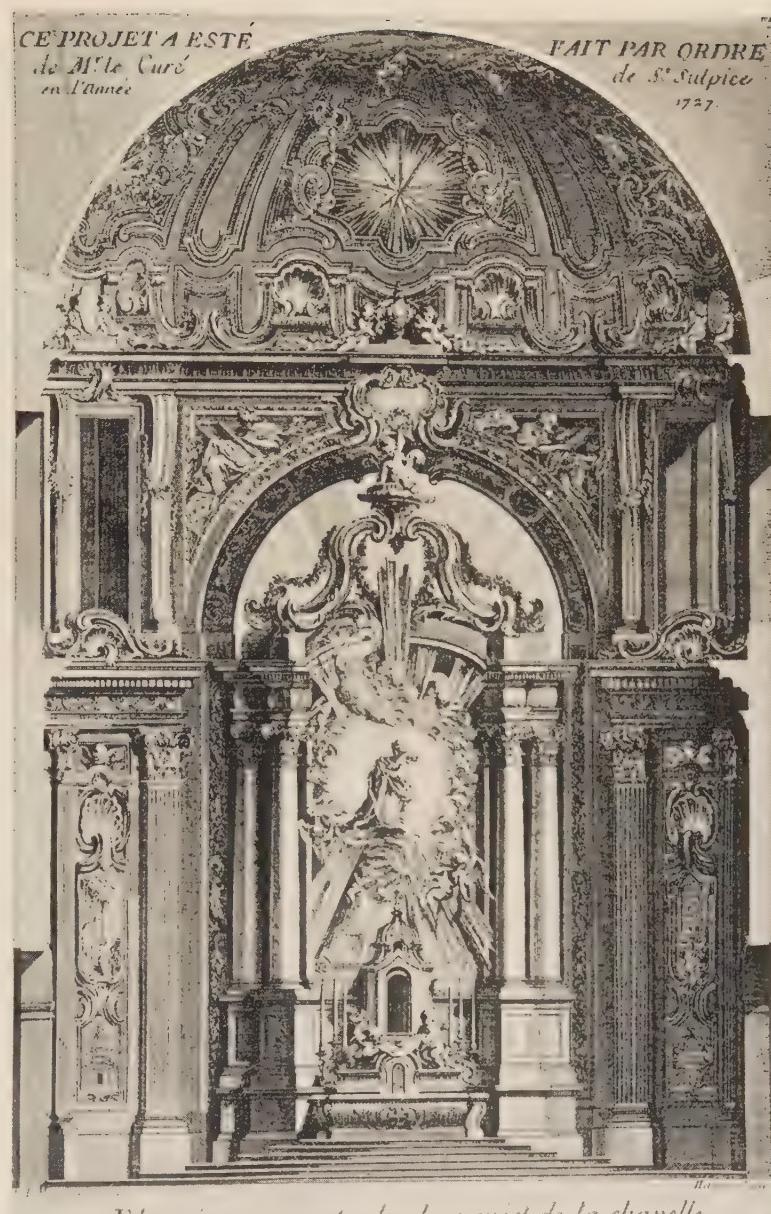
The interior treatment follows the traditional basic scheme of French decoration: wainscoated walls, a coved cornice, a central chimney piece with mirror, and, beyond narrow panelled piers, flanking double doorways with painted overdoors (fig. 9). Nothing, however, could be more uncharacteristic of France, either before or after, than the turn which Meissonnier gave to this established scheme by the unwonted plasticity of the frames, particularly in the *bel étage*. The overmantel mirror here has heavy consoles supporting the projecting ends of a massive undulat-

15. See: E. DUCÉRE, *Histoire topographique et anecdotique des rues de Bayonne*, II, 1889, 72-73; *Variétés d'histoire bayonnaise*, 1899, pp. 61-69; *Dictionnaire historique de Bayonne*, 1911, 192. A fire of 1896 affected only the third story and the roof, subsequently restored.

ing crown. The door casings, subsuming the overdoors, end in bold volutes. Curvature is made more pervasive by the abandonment of a level cornice, or its interruption by major curves. Quite secondary to the plastic boldness we have remarked was the asymmetry of minor motifs of the carving of certain panels, both of the piers and of the doors.

All this evidences a strong influence from the late Italian baroque. To assume, however, as German scholars have constantly done, that this Italian influence, in such uncharacteristic works, was the fructifying force in the genesis of the Louis XV style, imagined to be a creation of the Italianate Oppenord and the "Italian" Meissonnier is to misconceive the chronological development and Meissonnier's place in it.

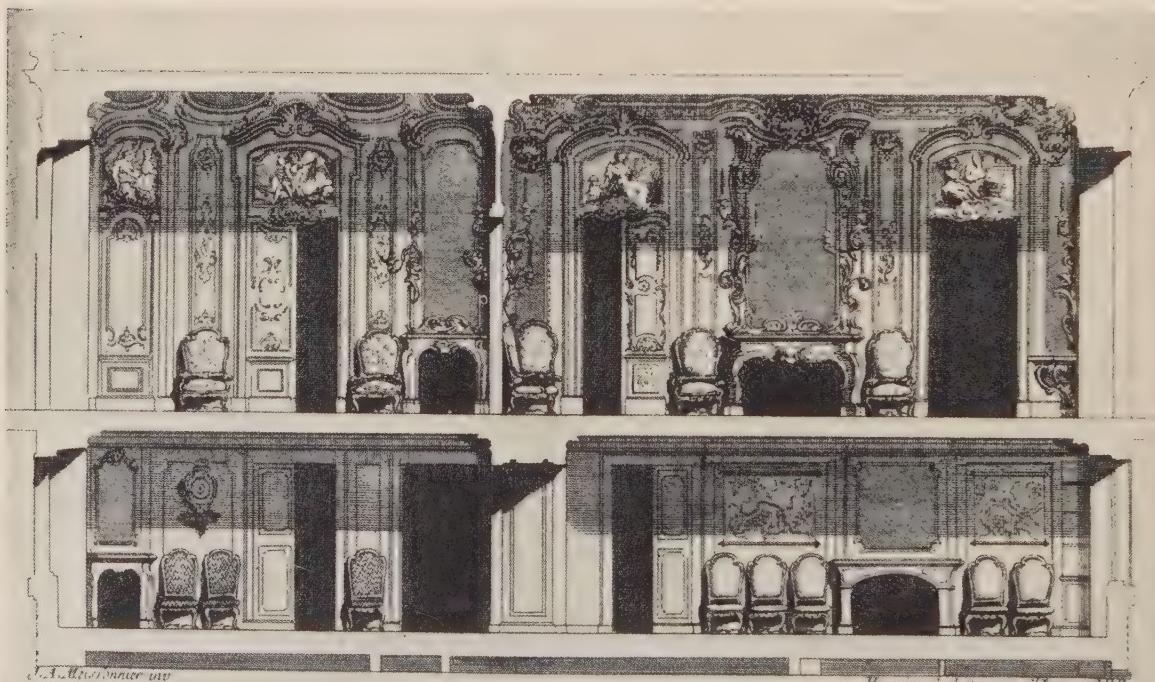
Another domestic interior by Meissonnier which is datable is the *Cabinet de Mr. Bielenski*, *Grand Maréchal de la Couronne de Pologne*, executé en 1734, engraved as Plates 87-90 of his works, where a sofa dated 1735, appearing as Plate 94, is for the same client. This Bielenski would be François, whose father with the same title died in 1713. François cast in his lot with Stanislas in 1733 and joined him at Danzig, which was besieged from October, 1734. On its capitulation June 30, 1735



*Elevation géométrale du projet de la chapelle
de St. Sulpice de Paris*

FIG. 8. — J.-A. MEISSONNIER. — Design for a chapel of Saint-Sulpice in Paris, engraved by Herisset.

he was reconciled with Augustus, who named him grand marshal. The chronology, as we see, is closely related with the design and execution of the room, "d'une construction absolument nouvelle", which was set up by Meissonnier at the Tuileries and received a laudatory description in the "Mercure" of July, 1736¹⁶. It was a room in which architecture, sculpture and painting, all apparently by the same hand, were richly combined. Large painted wall panels of allegorical subjects filled the space between the central mirrors and the curved corners. The description, which certainly reflects the views of the artist, stresses especially, everywhere, the liaison of the different elements. The crown of the window frames "porte immédiatement sous la corniche, et paroît la soutenir et former l'architrave". The mirror frame has rich contours "qui ont leur liaison avec le chambranle de marbre". Above the chimney piece the cornice "fait ressaut en suivant les mêmes formes qui entourent le haut de la glace". The crown of the contorted dado "s'élève et vient se lier avec le montant des panneaux de chacun des coins". In describing the frames of the painted panels, the author stresses that "les orillons aux coins . . . sont variés avec goût". Though he speaks of the marble chimney piece as "de forme nouvelle", it was little



Developement de l'entresol et du premier Etage.

FIG. 9.—J.-A. MEISSONNIER.—Design for the house of M. Brethous, Bayonne, 1733, engraved by Huquier.

different from many others of its date. Each half of the double doors has a single panel of the full height, with crossettes of slightly varied form, and with a large flat cartouche of extreme asymmetry in the center. Most exceptional, for a domestic interior of this time, is the ceiling, which returns to the traditions of monumental painting of Pietro da Cortona, with simulated balustrade and arches of heavy baroque form, and with floating figures in the center. Just in the degree, however, that the treatment differs from what was characteristic of the prevailing treatment of French interiors —above all in the breaking of the cornice, and other emphasis on plasticity—the innovations failed to find acceptance and imitation.

There is an interesting relation, not hitherto observed, between the commissions for this room and for the *Appartement fait pour Mme. la Baronne de*

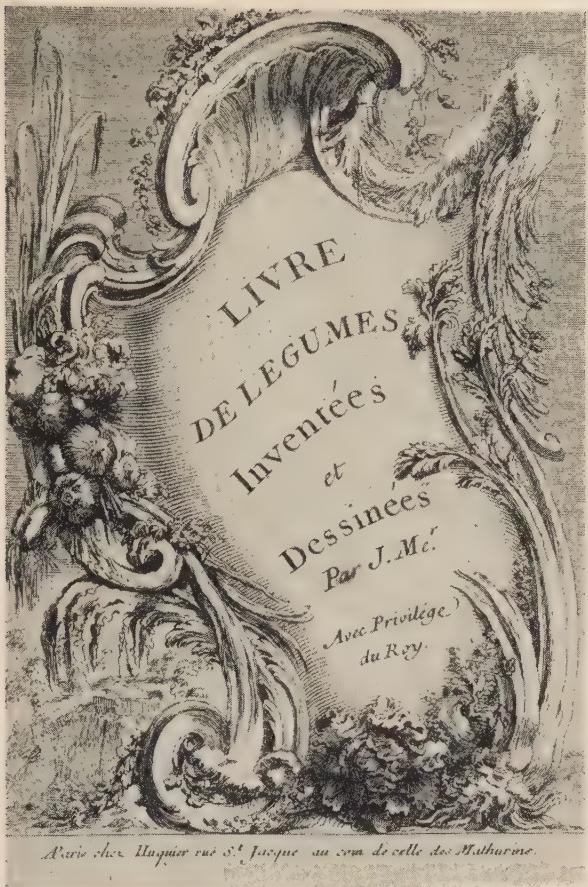


FIG. 10.—J.-A. MEISSONNIER.—Design for the title cartouche of the author's *Livre de Légumes* published by Huquier.

Bezenval, of which an engraved detail is included as Plate 91 of Meissonnier's works. The tablet to the baron Jean-Victor de Besenval, who had been envoy in Poland from 1719 to 1721, designed and executed by Meissonnier at Saint-Sulpice, states that he died at the age of sixty-four, March 11, 1736, and that it was erected by his wife *Catherine Comtesse Bielinska, fille du grand Maréchal de Pologne*¹⁷. We thus learn that the apartment was decorated after 1736, and for a sister, doubtless, of François Bielenski. The one client, like the other, was thus a Pole, so that the Baronne de Besenval should not be cited¹⁸ against the justified generalization that Meissonnier's interior designs found no acceptance by Parisians, but only by provincials and foreigners. One must avoid also confusing this work, which I cannot localize, with the house later occupied by the more famous Baron de Besenval, Pierre-Victor, son of Jean-Victor and Catherine.

17. PIGANIOL DE LA FORCE, 1742 ed., VI, p. 405; cf. also the "Mercure" for March, 1736, pp. 604-605. The design of the monument, given as pl. 100 of Meissonnier's engraved works, is conservative in character, without substantial asymmetry.

18. As by E. DONNELL in *Juste Aurèle Meissonnier and the Rococo Style* in: "Bulletin of the Metropolitan Museum of Art", XXXV, 1941, pp. 254-260.

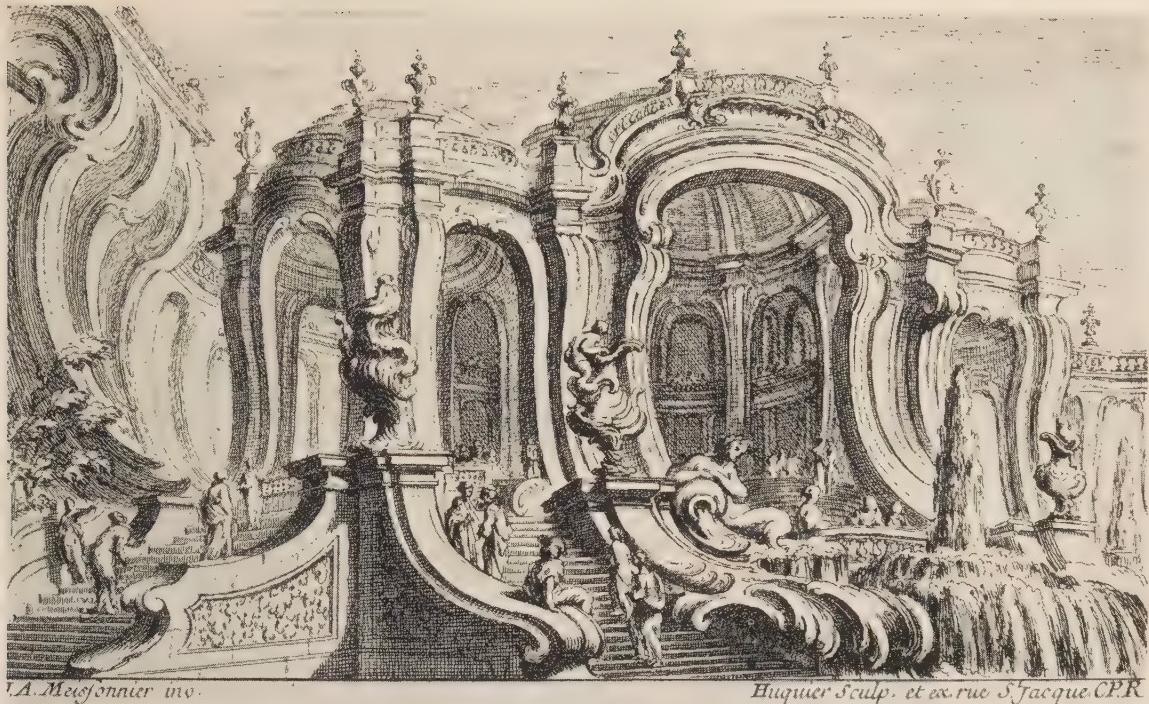


FIG. 11.—J.-A. MEISSONNIER.—Design of 1734 for a *Morceau de fantaisie* or *Morceau de caprice*, engraved by Laurelli.

The design is much less extreme in basic character, with the cornice unbrokenly horizontal, the doorway and overdoor merely rectangular. Even allowing for a certain subjection to French taste, we may surmise that it was for redecoration of wainscoat already existing. The mirror frame is composed of a multitude of disjointed scrolls, the doors are handled like a single wall panel with central symmetrical cartouche, the carving of the shutters is freely asymmetric. In this single instance of an interior installed in Paris, Meissonnier restrained himself to a treatment little more extravagant — indeed more conservative in many ways — than the interiors of Pineau. We cannot feel, perhaps because of the restraint or limitations, that it was either the most consistent or the most successful of Meissonnier's designs.

Already by 1734, and thus earlier than any other engravings we know of such character, had begun the issuance of engraved suites after his designs, nearly fifty plates being then ready. The "Mercure" for March of that year carried a brief review of them — reserved, but without hostility — which is significant in wording:

"Il paroît une suite d'Estampes en large, dans le goût d'Etienne la Belle, qui doivent piquer la curiosité du Public et de Curieux du meilleur goût. Ce sont des Fontaines, des Cascades, des Ruines, des Rocailles, et Coquillages, des morceaux d'Architecture qui font des effets bizarres, singuliers et pittoresques, par leurs formes piquantes et extraordinaires, dont souvent aucune partie ne répond à l'autre, sans que le sujet en paroisse moins riche et moins agréable. Il y a aussi des espèces de plafonds avec figures et animaux, groupes avec intelligence, dont les bordures sont extrêmement ingénieuses et variées. Le cartouche qui sert de Frontispice, porte ce Titre: *Livre d'Ornemens, inventez et dessinez par J. O. (sic.) Meissonier, Architecte, Dessinateur de la Chambre et Cabinet du Roy.*"



J.-A. Meissonnier inv.

Huquier Sculp. et ex. rue St. Jacque C.P.R.

FIG. 12. — J.-A. MEISSONNIER. — Architectural design of 1734 engraved by Huquier.

The "Mercure" in June, 1734, mentioned the appearance of an additional plate, but nothing further.

The cartouche with the title described (fig. 1), appears, with the number 20, among the figures included in the folio of collected works published by Huquier, of which the first part, at least, was issued within the artist's lifetime¹⁹. The plate with the early title is indeed "en large" — *en largeur*, horizontal — but of small size, about eight by four inches. From the dimensions and character, we may conclude that the series referred to in 1734 surely included the figures numbered 20 to 26, and 28 to 34 (this last group having the title *Cinquième Livre d'Ornemens inventés par J. A. Meissonnier*). The small vertical plates of the *Livre de légumes inventées et dessinées par J. Mo*" with the numbers 13 to 19, are doubtless also early, and may well have been included.

The suite *Maison du Sieur Brethous*, of small plates, partly vertical, included in the folio with the numbers 1-9 (in addition to two marked A) could indeed have been engraved at the time the house was designed in 1733, but as nothing of such practical character is mentioned in the "Mercure" I incline to believe it was renumbered later to bring it at the beginning of the book. We must also assume that the large plates 10-12 (showing the candlestick of 1728) and 35-41 (showing the *Carte Chronologique* of 1733) were later given these numbers and substituted for some plates of the original series.

19. Some time after 1742, the date appearing in the watermark, as in those of other papers subsequent to an edict of that year.

The *Livre de Légumes*, presumably at least a year or two earlier than 1734²⁰, has for its title (fig. 10) an unsymmetrical cartouche, which, while lighter, is not basically different in character from many by the Italian, Mitelli, so long before, and like Mitelli's is charged with flowers and fruit. Except for those of Toro, after 1716, it was the first composition of this sort in France.

It is precisely in the plates of what we may baptize the fourth book, with the title page of 1734, that the fullest originality of Meissonnier was embodied in forms henceforth so widely influential. These seem to be the earliest of what became known as *Morceaux de fantaisie* or *Morceaux de caprice*, the most extreme characteristic and novel expression of the rococo. Basically they are developed, as the "Mercure" recognized, from the cartouche, but its elements are realized in the most varied ways, half plastic, half visionary: broken scrolls, an airy edifice, a cascade in diagonal perspective (fig. 11). As in Watteau's arabesque, otherwise so different, frame, field, and filling became indeed inextricably interwoven. At last, above all in Meissonnier's Figure 34 (fig. 12), the cartouche-work itself becomes architecture. From it came later the architecture of the rococo outside France, never within France itself.

In the "Mercure"'s review of these plates we note first the significant allusion to the manner of Stephano della Bella — a relationship by no means superficial, whether it concerns certain elements, like the rim of shell, or the general spirit. The "Mercure" recognized also what was not derivative, but was new, whether in element or in mode. In mode it was the "pittoresque": "formes . . . dont souvent aucune partie ne répond à l'autre" — our first encounter with the word in this specific sense. In collocation, of which it would be easy to exaggerate the significance, occurs also the word *rocailles*. To exaggerate, because here it is part of the subject matter of cascades and fountains, where concretions, stalagmites, shells had been common since the XVI century. The word is still used in its original meaning, which it never wholly lost, but its appearance in this context is nevertheless significant: the *rocailles*, the *coquillages*, were now becoming characteristic elements of the rococo.

These are the works of Meissonnier which can be dated in the earlier years of the "genre pittoresque". He had indeed vastly contributed to the establishment of its character, not so much by any architectural designs, as by his silverwork, and, ultimately, by his ideal compositions.

"Meissonnier", wrote Jacques-François Blondel²¹, "avoit pour principe, disoit-il, de créer de neuf". In these fields, at least, he was successful to a superlative degree in fulfilling the call for creation which, contrary to the doctrine of academism, had so lately been recognized by philosophy as the task and mission of art.

FISKE KIMBALL

20. One might suppose, from the lack of mention in the title of Meissonnier's official post, that it was engraved before 1725, but the title of the fifth book — presumably, like the fourth, as late as 1734 — also omits the author's title of honor.

21. *Cours d'architecture*, III, 1772, p. 350.



VERSAILLES' FOUNTAINS

TWO SCULPTURES FROM THE THEATRE D'EAU IN AMERICA

THERE are works of art which are neither objects — in the sense that an easel-painting, a statue or relief, a piece of goldsmith-work are objects — nor constructions of a strictly architectural nature. Such works of art which tend to escape our severest systems of classification are generally the product of collaboration between techniques or “arts”, and most are marked, to our modern eyes, by a refreshing spirit of fantasy, on the one hand, and by more than usual intellectual interest on the other. There comes to mind immediately certain stage settings of the seventeenth and eighteenth centuries in which the wittiest resources of architecture, painting and sculpture were pooled. And to this sphere of artistic activity might well be linked such settings or arrangements of nature as the *bosquets* of Versailles, in particular the *Théâtre d'Eau*.

A glance at the careful schematic drawing published by de Nolhac will serve to remind one of the charm and originality of its arrangement (fig. 1)¹. The circular plan is essentially that of a real, architectural theatre in so far as a slight difference of level and a row of fountain jets separate a “stage” from a semi-circular

^{1.} PIERRE DE NOLHAC, *La Création de Versailles*, Versailles, 1901, pp. 134-138; Paris, 1925, pp. 247-253. The section on the *Théâtre d'Eau* was first published in the “Gazette des Beaux-Arts”, 3me période, XXIII, 1900, pp. 45-51.

"auditorium." Four niches, cut from living foliage, intended to set off sculptured fountains, are placed on the extreme periphery of the stage. Between them are the terminations of three cascaded *allées* drawn with the converging lines of exaggerated, false perspective. These *allées* extend from the theatre proper to find their sources in three more fountains. No less than eighteen jets rise along the periphery of the auditorium on a level just above the two degrees or steps which suggest the seats of the theatre type familiar to classical antiquity.

With its liberal and ingenious water-displays the *Théâtre d'Eau* was conse-

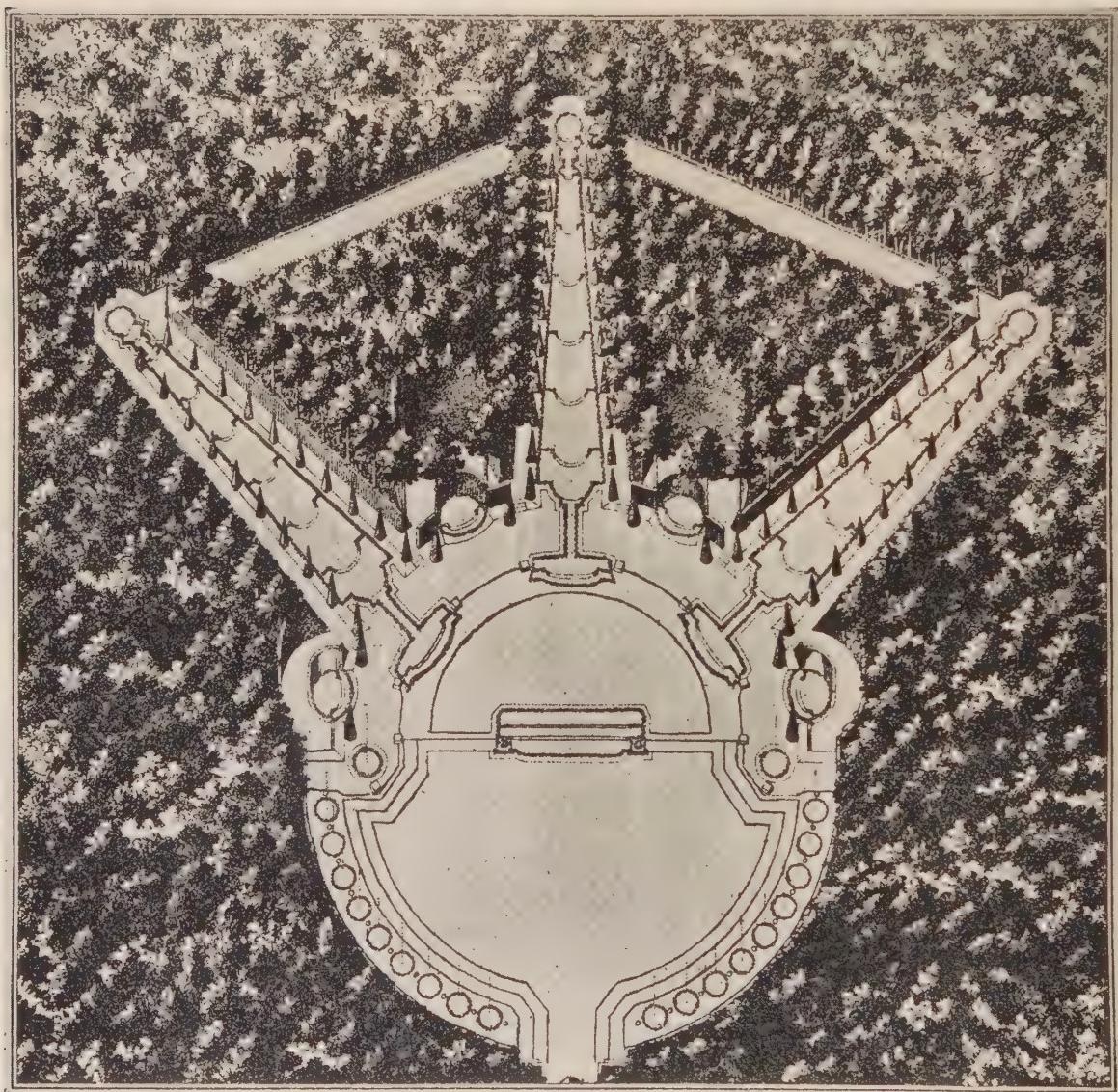


FIG. 1. — Scheme of the *Théâtre d'Eau*, Versailles.



FIG. 2. — JEAN-BAPTISTE TUBY, Fountain Group from the *Théâtre d'Eau*, Versailles, now in the National Gallery of Art, Washington, D. C.

(Photo Edwin Perkins)

quently aptly named. It was at first conceived without sculpture, and I shall return a little later to this earliest phase in the theatre's history. By 1672, however, one year after its completion in its earliest form, sculpture for the fountains appeared necessary, and a program involving the execution of seven lead fountains (three at the heads of the *allées* and four around the stage) on designs provided by Le Brun was instituted². For the next two years the *Comptes des Bâtiments du Roi* note payments to the ablest Versailles sculptors of the time for work in this connection, and the names of Pierre Legros, Jean-Baptiste Tubyl, Benoît Massou, Martin Desjardins and Jacques Houzeau appear time and again in entries relating to the *Théâtre d'Eau*. This program of fountain-sculpture is, properly speaking, the sculptural program of the theatre itself in that it brings sculpture into its décor. It might be stretched to include a smaller contemporary fountain by Gaspar de Marsy, placed outside the

2. JULES GIFFREY, *Comptes des Bâtiments du Roi sous le règne de Louis XIV*, (Coll. de Documents Inédits sur l'*Histoire de France*) Paris, 1881, I, cols. 591 and 677. 6,000 *livres* for four fountains were allocated by Colbert in 1672, 4,500 *livres* for three fountains in 1673.



FIG. 3.—JEAN LE PAUTRE, Engraving of Fountain Group
by Jean-Baptiste Tuby.

Unexpectedly, by one of those unusual chances in the history of collecting, a partial but very important, rediscovery of the "lost" sculptural elements has occurred. Two of the four principal fountain-groups from the *Théâtre d'Eau* were acquired in 1939 for the new National Gallery of Art in Washington, D. C., where they now decorate the East and West Garden Courts⁴. The sculpture is intact in every essential detail, even to large areas of gilt which covered the surfaces according to the original plan of the

3. GASTON BRIERE, *Le Parc de Versailles, la sculpture décorative*, Paris, 1911, p. 14, pl. XII. The fountain was engraved by Jean Le Pautre in 1676 (Louvre, Chalcographie, no. 1719). It is still extant and is now in the gardens at Trianon.

4. See: National Gallery of Art, *Preliminary Catalogue*, nos. A-41 and A-42; *Chefs d'œuvre de l'art français, Catalogue*, Paris, 1937, pp. 472 and 484. These two groups appeared on the art-market in Paris in 1930 from a Russian collection. They were shown at the French Pavilion at the New York World's Fair in 1939. As late as 1930 these groups were believed lost: P. FRANCSTEL, *La Sculpture de Versailles*, Paris, 1930, p. 170.

theatre at its entrance³. It certainly should exclude a group attributed to Hardy installed much later, about 1710, in a basin at the very edge of the *bosquet*.

The destruction of the *Théâtre d'Eau* in the neighborhood of 1750 removed not merely the grading, planting and fountain displays, but the sculpture of its stage and *allées* also. Of the theatre proper only the site, known as the *Rond-Vert* or *Rond-des-Bonnes*, is extant at Versailles. Everything else appeared, until recently, irretrievably lost.



FIG. 4.—CHARLES LE BRUN, Drawing for Fountain Group
by Jean-Baptiste Tuby.



FIG. 5.—PIERRE LEGROS, Fountain Group from the *Théâtre d'Eau*, Versailles, now in the National Gallery of Art, Washington, D. C.

XVII century. Although the various units of each design have been necessarily dismounted and reassembled for packing and shipment, perhaps several times in the last two centuries, the groups retain their original design, character and quality in such measure as to inspire the confidence required for continued study and renewed enjoyment.

These two fountain-groups were engraved by Jean Le Pautre in 1677, and the inscriptions on the plates make clear the identity of the sculptors⁵. The first, by Jean-Baptiste Tuby presents two cherubs, or winged *amorini*, playing with a swan, so composed that the fountain-jet is concealed in the bird's throat and the water released at the highest point of the pyramidal design. One *amorino* stands to grasp the swan's neck, while the other tumbles, kicking, on his back in a bed of rushes and water weeds, his quiver of arrows near him (fig. 2). The group stands on a basin formed like a shell, which, like the figures, is cast in lead.

The fountain was originally gilt and designed to rest on a *rocaille* base worked

5. Louvre, Chalcographie, nos. 1687 and 1738. The inscriptions state erroneously that the sculpture is bronze. Since it was gilt, the true material, lead, was probably not apparent. Le Pautre makes the same error in his plate of Gaspar de Marsy's fountain, mentioned above, which, because it is still extant, we know is lead.

in mortar and studded with stones and sea-shells, a style carried over doubtless from the Italianate grotto-constructions then so much in vogue (fig. 3). Le Brun's drawing has been published by de Nolhac (fig. 4). It tends toward the two-dimensional, with all the figures on a single plane, and it is interesting, though hardly surprising, to find that the sculptor's interpretation is something more than a copy. Tuby apparently moved with relative freedom toward a transposition of the painter's group into a more sculptural design. The fountain, as executed, is three-dimensional; it composes from many sides, including the back; and the figures and the wings of the bird are rearranged to make even clearer the monumental pyramid scheme which is its formal armature. Against this simple formal theme are introduced important picturesque elements of pose and twisting shapes, of lights contrasted with shades, as in the crisp modeling of the hair of the children, and of the feathers of their wings or those of the swan. The modeling of the nude is generous and supple; and, while there is evident some feeling for balance between the areas of relative calm and relative excitement, picturesque, painterly qualities of movement, ragged silhouette and variety of surface are quite in the ascendant.

Similar in its main elements is the second fountain, by Pierre Legros (figs. 5 and 6). The two *amorini* are again at play, but this time with a lyre. A sketch in the Louvre (fig. 7) from Le Brun's studio, perhaps from his own hand, suggests once again the way in which this sculpture evolved from preliminary design to finished form⁶. In this case the sculptor remained more faithful to the painter's sketch. The group is intended to be seen only from the front; movement, especially the twisting movement in Tuby's group, is not nearly so pronounced, and there might be ground



FIG. 6.—JEAN LE PAUTRE, Engraving of Fountain Group
by Pierre Legros.

6. The reproduction is taken from JEAN GIFFREY and PIERRE MARCEL, *Inventaire général des dessins du Musée du Louvre et du Musée de Versailles, Ecole française*, Paris, 1933, VII, p. 105, no. 8190. According to this catalogue the drawing may be by Le Brun himself, by a member of his studio, or student's work. A similar drawing is listed under the number 8191.



FIG. 7. — CHARLES LE BRUN (?), Drawing for Fountain Group by Pierre Legros, Louvre.

Intimately associated with considerations of design and style in this sculpture is the question of the material — not marble, nor even bronze, but lead. It might be argued that economy entered into the choice of the humbler material. To me this reason seems weak, not merely in view of the King's known liberality toward Versailles at this time, but also because lead surfaces, unlike bronzes at Versailles, were gilt, a practice entailing constant retouching and recoating under the stress of water, as well as an initial cost of some proportions. The choice of lead depended, rather, upon certain characteristics and qualities inherent in the metal. It is easy to cast rapidly. It is easy to re-work and chase after casting — the two fountains, especially that by Legros, are

here to find an indication of Tubyl's Italian origin and early training as opposed to Legros' artistic heritage from his native city, Chartres.

Such queries aside, the style of the two fountain-groups is close, and betrays their origin as part of a unified scheme of decoration. The presence of two different hands, however, is quite obvious. A comparison reveals certain important differences. These concern facial type, which in Legros' work is shorter and more expressive in its cherubic plumpness; in treatment of such details as the hair, which in the Legros is less long and wavy, and is curly, rather, in small, well defined masses; in the modeling of the nude, finally, which is more sensitive in the Legros, especially in such details as the hand and arm.



FIG. 8. — JEAN LE PAUTRE, Engraving of Fountain Group by Jacques Houzeau.



FIG. 9. — JEAN LE PAUTRE, Engraving of Fountain Group
by Benoît Massou.

by Jacques Houzeau, was composed of two *amorini* at play with a cray-fish (fig. 8), the other (fig. 9), by Benoît Massou, of two *amorini* with a griffin⁷. Beyond the stage, at the end of each of the three cascaded *allées*, were set fountains with a different and more complex imagery. At the head of the central *allée* was a cherub astride a globe with the attributes of Jupiter, *Génie de la Puissance Royale*, by Pierre Legros, as Le Pautre's inscribed engraving records⁸. At the head of one of the lateral *allées* was set Benoît Massou's *Génie des Richesses*, a similar cherub with the attributes of Pluto; at the head of the other, Martin Desjardin's *Génie de la Valeur* (fig. 10), a cherub with the attributes of Mars⁹. The complimentary intent of this latter group of three fountains is too obvious to escape our attention, far less

carefully chased—and it also lends itself to certain effects. There is a softness and rich, almost fatty quality in lead which may prevent undercut detail from turning brittle and dry, and may enhance even the supplest modeling of soft, full forms. The use of lead answers to the need of a style, and at Versailles alone it is significant to find this material used for the picturesque sculpture of the Labyrinth, or to render broad, full forms of the nude in a pictorial, painterly setting as in Girardon's celebrated *Bathing Nymphs*. Richness of modeling and picturesque effects of detail are characteristic, certainly, of the fountain sculpture for the *Théâtre d'Eau* by Tuby and Legros, and in serving the general needs of a style, this use of lead also made possible a closer relation between the sculpture itself and its leafy environment in the Park.

The two lead fountains by Tuby and Legros were part of a group of four which decorated the stage of the *Théâtre*. The remaining two were strikingly similar in design and motive. One,

7. Louvre, Chalcographie, nos. 1685 and 1723, engraved 1677 and 1676 respectively.

8. Louvre, Chalcographie, no. 1687.

9. Louvre, Chalcographie, nos. 1724 and 1674.

that of Louis XIV to whom it was patiently addressed by Le Brun and his sculptors with a grandiloquence tempered by a playfulness at once elegant, witty, and robust. Was the group of four fountains on the stage intended to carry a message also?

The imagery of the four fountains in question is consistent enough to hazard a theory, based on the repetition of two *amorini* at play, each pair with a different object: a lyre, a swan, a griffin and a crayfish. The lyre might apply to Apollo, the classic reference to the Sun-King at Versailles, but it may also imply reference to Erato, the Muse of amatory poetry, called at this time, curiously enough, the Muse of love, as stressed in a manual of symbolism so well known in France from 1650 as Ripa's *Iconologia*. The swan is an attribute of Erato also. The griffin symbolizes credit or security — the inference perhaps intended that love is a safe investment in a setting so liberally provided by the riches of the King. Finally, the cray-fish, like the crab, is probably to be interpreted as a symbol of inconstancy, to which one *amorino* is already a prey in Houzeau's group. Thus, the theme is apparently love, not of an heroic, epic or philosophical kind, but love as part of royal and courtly relaxation—poetical, rewarding, vacillating — to which Versailles itself in 1672 largely was dedicated. And as a prelude and keynote to such a theme, it is significant to find at the very entrance of the *Théâtre d'Eau* Gaspar de Marsy's *Eros* about to draw an arrow from his quiver.

It should be stressed that such play on visual symbols was probably not intended when the *Théâtre d'Eau* was first planned. In its first form, the theatre was rapidly carried to completion in a few months, without sculpture and without boxwood palisades. The fountains were rather simple basins, in the style made famous by Italy, and all were apparently based on the same model¹⁰. The appearance of the *Théâtre* at this point has been preserved in an engraving by Pérelle (fig. 11), and



FIG. 10. — JEAN LE PAUTRE, Engraving of Fountain Group
by Martin Desjardins.

¹⁰. The model was provided by Houzeau, early in 1671 (see GIFFREY, *Comptes*, I, col. 512).

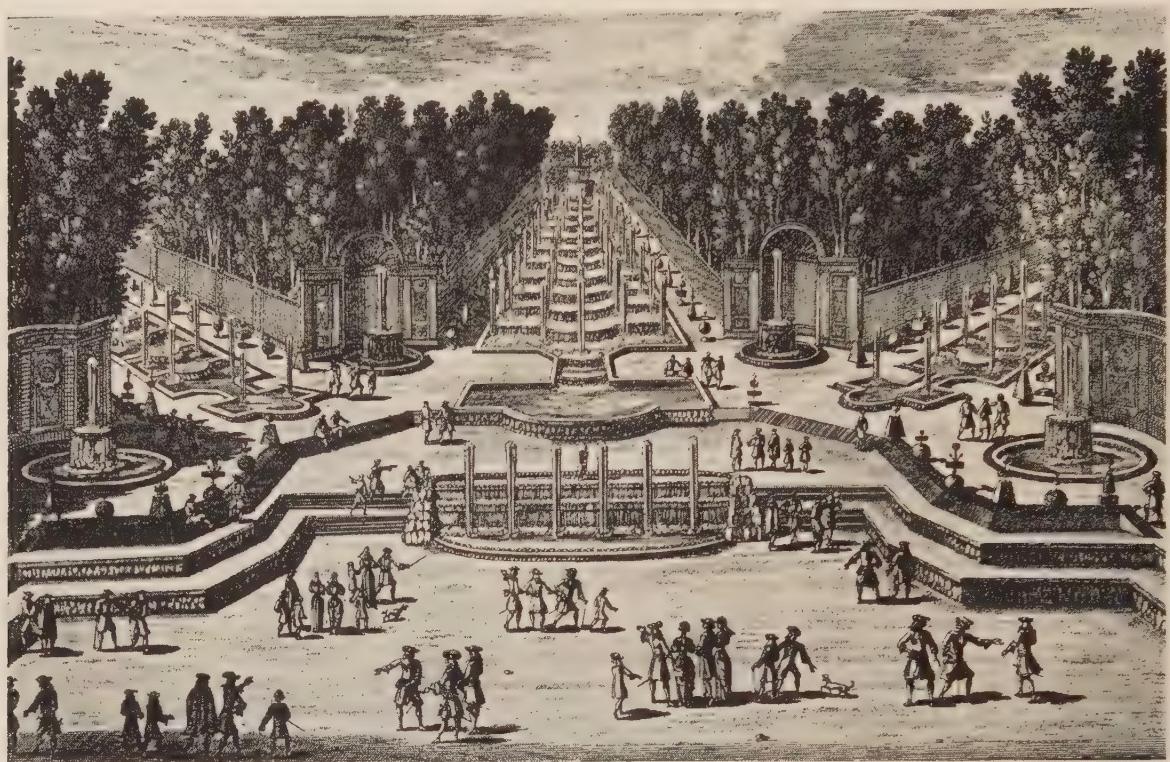


FIG. 11. — PERELLE, Engraving of First State of the *Théâtre d'Eau*, Versailles.

the temporary state of the theatre is indicated by erasure of the written description on the plate. Such was the *Théâtre d'Eau* when visited by the court on the evening, according to the "Gazette de France", of September 12, 1671¹¹. There may have been something too cold, too geometrical, about this first state of the *Théâtre d'Eau*. The King may have been disappointed. Sculpture for fountains appears on the next budget for Versailles, and it was probably in 1674, when the *Théâtre d'Eau* was used for the collation of the fourth "day" of the summer *Fêtes*, that we may date the establishment of the second and final state of the theatre, complete now with sculpture and the rudiments of its planting¹².

What this program of sculpture might mean for the visual effect of the *Théâtre d'Eau* is most easily grasped by comparing Pérelle's engraving of the second state of the theatre (fig. 12) with his first. In plan, straight lines and angles give way to graceful curves. In elevation, the rather fragile suggestion of architecture in trellis form is altered to massive hedge-rows. The *bosquet* becomes more compact, loses

11. This interpretation of Pérelle's engraving is at variance with de Nolhac's assertion that the state without sculpture is a late state (P. DE NOLHAC, *op. cit.*, 1901, p. 135).

12. In 1674, Colbert reports that there is nothing more to be done in regard to the fountains of the *Théâtre d'Eau* (GUIFFREY, *Comptes*, I, col. 808). It is probable that he refers to the sculpture as well as to the piping, but proof is not implicit in the statement.

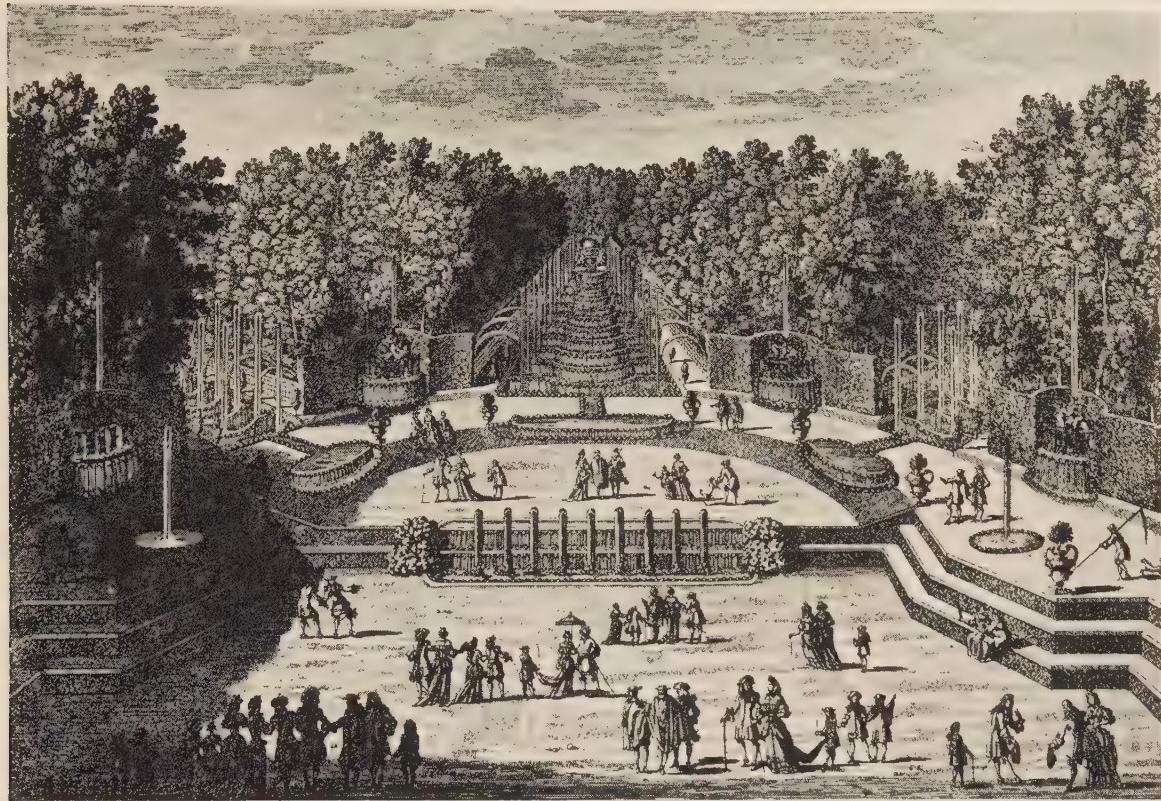


FIG. 12.—PERELLE, Engraving of Second State of the *Théâtre d'Eau*, Versailles.

an impression of an open area punctuated by a multitude of small accents, to take on the character of more intimate, more enclosed space with the picturesque and plastic forms of the fountain-sculpture assuming the role of fewer, but more telling accents. As the planting of the *bosquet* in this second state grew to maturity, this impression of intimacy and cohesion must have become more marked; certainly later engravings by Silvestre in 1680, by Simonneau after Cotelle in 1689, by Rigaud about 1730 reveal a trend in this direction¹³.

To speak of the *Théâtre d'Eau* in this way, in terms of planting which has height, mass, tone and color, and of sculptural accents, which may possess the same formal values, is to move outside the terminology of classical rationalism at times associated with the name of Le Nôtre and with the early Park at Versailles. This "rationalism" is most conveniently described in terms of two dimensional planning and often seems to attract, in critical analysis and description, an analogy with vast propositions in plane geometry.

The fact that the *Théâtre d'Eau* went through a radical change so soon after its first completion is symptomatic of a will to style. The first state of the *bosquet* is

^{13.} Louvre, Chalcographie, nos. 2974-2976.

more a product of what might be termed two-dimensional thought; it is the plan of the theatre and the placing of jets which are important. The conception of space is closer to the ultimate Italian source for garden-theatres for water displays, although it should be emphasized that the *Théâtre d'Eau* at Versailles was from the start a strikingly original variation on such *Teatri delle Aque* as those at Frascati or Tivoli¹⁴. The second and final state brings in not merely sculpture, but a program of sculpture directed by a painter, Le Brun. It brings in a new accent on nature, which makes walls and niches out of foliage rather than of stone, as in Italy, or of trellis-work. It establishes a whole series of relations between the arts of architecture, sculpture and painting — all dependent upon a taste and feeling for nature which evolves a kind of orderly, courtly Arcadia, a grove sacred to Erato under the guise of Thalia.

The recovery of these two fountain groups gives in a real sense substance to an evocation of the *Théâtre d'Eau*. The quality of its style now becomes increasingly apparent. Insight of this kind is not a matter purely of taste or of hypersensitivity. A comparison of photographs of this sculpture with reproductions of Le Pautre's engravings of exactly the same elements, as they are printed side by side in these pages, should make abundantly clear the difference between two "orders" of forms, as the term is defined by Henri Focillon in his *Vies des Formes (Life of Forms in Art)*. This difference applies not only to the sculpture itself which obviously assumes its true form only in three dimensions and in the metal in which it was cast. It affects also our whole conception of the décor of which the sculpture was a part, and even our interpretation of the iconographic program. Through this approach the action of that interesting association of artists of various crafts — the painter Le Brun, the sculptors Tubyl and Legros, and the architect Le Nôtre — becomes less abstract and theoretical. And this, in a larger sense, suggests the importance of relationships between the arts as sources for formation and transformation of living styles, especially as regards sculpture, not only at Versailles but before and after.

CHARLES SEYMOUR, JR.

^{14.} Of the Italian *Teatri*, at the Villa d'Este (Tivoli) and at the Villa Torlonia, Villa Ludovisi, Villa Mondragone, and the Villa Aldobrandini (Frascati); the last named seems closest as a prototype for the *Théâtre d'Eau* at Versailles. At least its central portion is drawn in a hemicycle, niches with sculpture are let into the construction, and a cascade is introduced behind, and above, the theatre proper. (G. B. FALDA, *Diversi fontane di Roma*, II, *Le Fontane delle ville di Frascati*, pl. 38). For other relations between the *Teatro* of this villa with Versailles, see: H. LEMONNIER, *L'Art français au temps de Louis XIV (1661-1690)*, Paris, 1911, p. 125. Le Nôtre's theatre in the Tuilleries Gardens is in reality the chronological and formal link between the early elaborate Italian forms and the program at Versailles. It determined, probably, the general lines upon which the *Théâtre d'Eau* at Versailles was laid down, even though it did not embody the refinements and complexity of the ultimate version of the theme at Versailles.

^{15.} The photographs reproduced in figures 1 and 4 have been taken from: P. DE NOLHAC, *op. cit.*; the one reproduced in figure 7, from: GUILFREY AND MARCEL, *Inventaire général des Dessins du Louvre et du Musée de Versailles*; those in figures 2 and 5 by courtesy of the National Gallery of Art, Washington, D. C.; those in figures 3, 6, 8-12 by courtesy of the Library of Congress, Washington, D. C.

CONRAD WISE CHAPMAN'S *VALLEY OF MEXICO*

PROBABLY the most important single painting known to us by Conrad Wise Chapman (1842-1910) is his great *Valley of Mexico* which has been cleaned by the Fogg Museum of Art where it was recently on exhibition on loan from the Valentine Museum of Richmond. Unusual in shape (14½" x 84") and one of the largest of his works, it is revealed since its restoration as one of the outstanding landscapes in the history of American painting. The fame long due Chapman has been instantly conceded by all who have seen this work. Fortunately the history of the *Valley of Mexico* is very thoroughly known, and it is signed and dated: *San Angel (Mexico), May 29, 1866.*



FIG. 1.—C. W. CHAPMAN.—THE VALLEY OF MEXICO. (Detail).

At the close of the War Between the States, Chapman, like many other Confederates, felt himself unwilling and unable to live in his conquered homeland. The war's termination had found him in Texas, with no money to revisit Italy where he had lived before the war, and no desire to return to his native Virginia. Other soldiers in a similar predicament under the leadership of General Magruder had decided to offer their services to Emperor Maximilian of Mexico, and it was with this group that



Chapman paid his first visit to the country where he was to reside for so many years.

It was not long before they disbanded, however, leaving matters this time still worse for Chapman. His only asset was his ability to paint, and luckily an English resident of Mexico City heard of this and gave him a commission. About to return to England, his patron, a Mr. Tolly, wished to take with him a picture of a factory he had recently built. This was to be Chapman's subject, and together they went to the site which was some distance outside the city. Mrs. Chapman in a letter describes the episode : "He took Chapman to the spot, near the hills that form part of the range of mountains that surround the Valley of Mexico ; they ascended, looking for the best point of view for the factory ; and as they ascended, the magnificent *Valley of Mexico* was developing itself under the astonished regards of Chapman ; the factory was only a prosaic point in the splendid landscape ; and he chose a place called the 'Olivar de los Padres' to try his skill, not on the factory but on the whole part of the Valley that could be taken from the spot he had chosen."

A pencil sketch made of this scene is still preserved. It is the same size as the painting and is done in an exceedingly meticulous style like that of the artist's father, John Gadsby Chapman¹. The painting illustrated is not the one received by Mr. Tolly but the finished oil sketch for it. The final version was fourteen by seven feet, so large that it was executed under the cupola of a church in Mexico City called "La Reforma" which had been secularized by the revolution. Either because it was unfinished or too unwieldy, Mr. Tolly left for England without the painting, and Chapman had it first conveyed to Rome so that his father could see it, and subsequently to Manchester, England, the home of its owner. Until further research is made possible by the end of the present war, it will be impossible to say whether or not it is still in existence.

We may surmise, however, that the original oil study preserved to us is the finer of the two works, as Chapman was unused to working on so large a scale. Moreover,

r. Collection of the Valentine Museum, Richmond. Because of the style and unfinished right panel of the drawing it is undoubtedly a copy of the painting made many years later by John Gadsby Chapman when visiting his son in Mexico in 1889.



its more elongated shape is eminently suited to the subject portrayed. The vastness of the landscape of the Valley of Mexico never fails to impress its beholders with the magnitude of the space and the almost unbelievable clarity of the atmosphere. It is impossible to conceive of an artist choosing a mere section of this great scene, for the effect of it would then be missing. What could be more fortunate than a panorama? Chapman's success is attested by his painting.

At the extreme right of the scene is the ostensible subject, the factory, but it serves chiefly as a device to establish the middle ground and enclose the end of the composition. We may wonder what Mr. Tolly thought of this when he viewed the painting, but it is typical of the artist and we may recall a similar treatment in his paintings of the fortifications of Charleston Harbor². The spectator is led into the middle distance by a deep winding road lined with magueys; beyond are the white specks of scattered "haciendas" with the vast expanse of Lake Texcoco behind. At the left of the painting, at the foot of the mountains, we may see Mexico City itself, much as it appears today. The entire valley is surrounded by mountains, with the familiar profiles of Ixtaccihuatl and Popocateptl forming the boundary of the space at the right.

No work is better suited to illustrate Chapman's skill than this, nor have many painters had so difficult a subject. From the foreground to the horizon behind the city, it depicts an actual distance of nearly fifty miles but never do the solidity of the objects or the sense of scale and of space lose their coherence. The magueys, the little groups of figures, the houses, etc., all show the artist's sheer joy in painting, but he never becomes lost in detail, nor is any part unduly emphasized out of proportion to the whole. The effect on the observer of the clarity and grandeur of the atmosphere is produced by the road winding into the picture, the diminishing scale of objects, and a complete spatial control of color. The foreground, with its sunbathed warm greens and browns, gradually changes to colors of less intensity and finally to the cool hues of the mountains in the far distance.

2. In the Confederate Museum of Richmond, Virginia, there is a series of thirty-one paintings by CHAPMAN of the Defenses of Charleston Harbor.

One cannot fail to notice in the color scheme and the solid clarity of objects a striking similarity to the early Italian landscapes by Corot. There is no reason, however, to believe that this is other than fortuitous, and the chances of Chapman having known Corot's works are exceedingly slim. The tonality is undoubtedly a result of the scene itself, and it shows little similarity to that of his Charleston works, whence he had come directly to Mexico.

Chapman also seems to have grasped intuitively the principle which Cézanne and other painters struggled so hard to achieve: that objects viewed in the periphery of vision are less distinct and their colors less intense. Even in the reproduction of *The Valley of Mexico* an inspection will show this to have been applied. It is but one of many devices employed by Chapman to make his unusual panorama hold together as a composition, and to create the actual effect of the scene on the spectator — no mean thing to be accomplished by a twenty-three year old artist.

The Valley of Mexico is but one of a hundred extant paintings and sketches from this period of Chapman's life, although it is undoubtedly one of the best. Nevertheless, those known to us are merely works which were never sold or the preliminary sketches for others which have not yet been discovered. Since Chapman's entire livelihood was dependent on the income from the sale of his paintings, it is to be hoped that many more of them will some day be brought to light.

JAMES B. FORD



FIG. 3.—C. W. CHAPMAN.—THE VALLEY OF MEXICO (Detail).

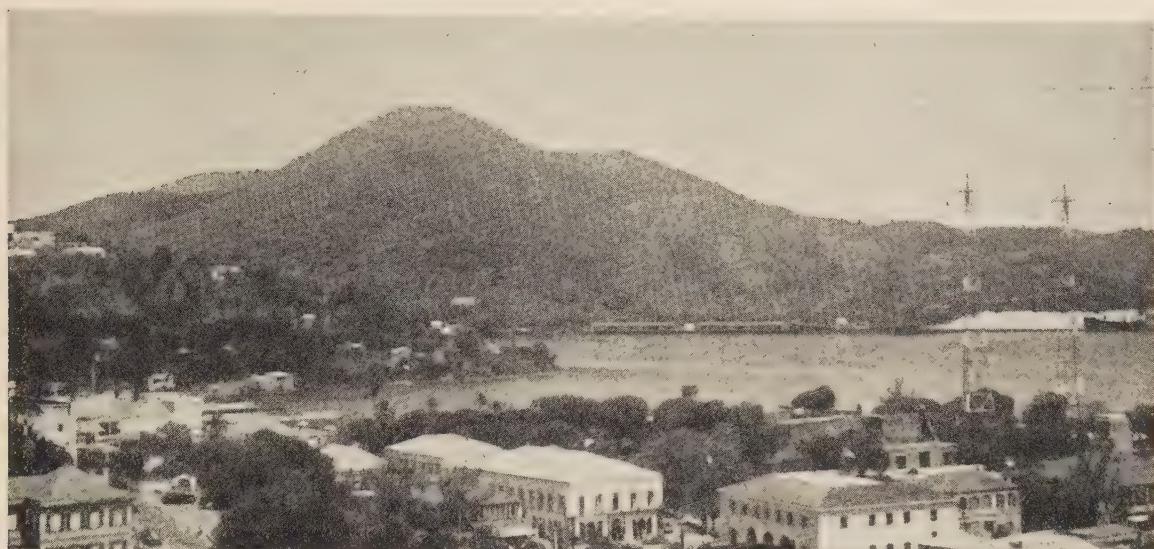


FIG. 1.—GENERAL VIEW OF THE ST. THOMAS HARBOR TODAY.

Photo John Rewald

CAMILLE PISSARRO IN THE WEST INDIES

FOR twenty-five years now, the birthplace of one of the greatest French painters of the XIX century has been on United States territory. In 1830, when Camille Pissarro was born at St. Thomas, one of the Virgin Islands near Puerto-Rico, the island belonged to Denmark. As a matter of fact, the artist was a Danish citizen during his whole life-time, though he never went to Denmark proper. The island itself had not always been Danish before becoming American and its fate had been as varied as that of its European inhabitants who came there to start life anew.

The first settlers of St. Thomas were the Dutch from whom the British took the island. Later the Danes found it uninhabited and undertook its colonization. In 1766 the Danish King threw open its ideal port to the vessels of all nations. This facility soon attracted American, Spanish, English and other merchantmen. An immensely increased impetus was given to the commerce of St. Thomas by the break-

ing out of the war in 1792 which followed the French Revolution. The island then profited by the neutrality maintained by Denmark. In 1801 and in 1807, however, St. Thomas had to be given up to the British, but in 1815 it was restored to the Danes from whom the United States purchased it some hundred years later.

This charming little island had always attracted those who were seeking a quiet and peaceful land, and, as early as 1685, a few Huguenot families settled there. The West Indies, due to the French Revolution and the Napoleonic wars, received a new influx of refugees, among them some Jews whose number was to grow rapidly until the middle of the last century. Whereas there were only nine Jewish families at St. Thomas in 1801, by 1824 there were sixty-four, and nearly five hundred in 1850.

Probably it was the Revolution that actuated Isaac Petit and his sister Anne-Félicité to leave Paris, their birthplace, to go to Bordeaux. It was in

Bordeaux in 1799 that Mlle. Petit married Joseph Pissarro, a Jew of Spanish origin, whose family had been living for several generations in the region of Bordeaux. A few years later, Joseph Pissarro, his wife and his children, went to St. Thomas and settled there permanently. Isaac Petit, Mme. Pissarro's brother, went with them.

At St. Thomas Isaac Petit married successively the sisters Esther and Rachel Manzano-Pomié, of Spanish descent as were the Pissarros, but both born on the island of Dominica which was French at that time. After the death of Isaac Petit, his widow Rachel married again in 1826, this time her own nephew, Abraham Gabriel Pissarro, son of Joseph Pissarro and of Anne-Félicité Petit. Born in Bordeaux in 1802 before his parents emigrated, Abraham Gabriel Pissarro was seven years younger than his aunt and wife by whom he had four sons. One of them, Jacob, born in St. Thomas on July 10, 1830, was to become celebrated under the name of Camille Pissarro.

Camille Pissarro was, by the force of circum-



FIG. 2. — CAMILLE PISSARRO. — A STREET IN CARACAS.
Watercolor, 1854. (Private collection, France.)

stances, accustomed to speak several languages as a young child: French with his parents, Spanish with the negro population of the island, and probably also Danish, the official idiom of St. Thomas. His parents, however, were anxious for him not to lose contact with France and decided to send the youth to Paris, so that he would have a French education. That is how Camille Pissarro, at the age of twelve, began his studies at a small boarding-school in Paris, where his taste for drawing was strongly encouraged by the director, also an artist. Five years later his parents called the young student home. Before his departure the good professor earnestly advised his pupil to take advantage of his stay in the tropics by drawing cocoanut trees. Pissarro followed this advice scrupulously.

On his return to his native island, Camille, at seventeen, became a clerk in his father's general store which was on the ground floor of the same house where he was born. This house, a large and sound building, resembles all the others seen along the main street of Charlotte-Amalia, "capital" of St. Thomas. It remains the same as it was in those far-off times and has only changed hands once since it was sold by the parents of the painter. Today, there is still, at 14 Droningens Gade, a large shop with cotton dresses, multi-colored shawls, household articles, etc.



Photo John Rewald

FIG. 3. — THE DRONINGENS GADE AT CHARLOTTE-AMALIA, ST. THOMAS, with the house where Camille Pissarro was born.

The new clerk had absolutely no taste for business, though he received, as he himself later acknowledged, quite a decent salary from his father. He devoted all his spare time to making sketches, not only of cocoanut trees and other tropical plants, but also of the daily life surrounding him. Time and

its sail boats gliding along the blue waters between large verdure-covered rocks and the hills capped by Danish mediæval citadels.

Thus, for five years, the young artist struggled between his daily chores and the urge of his own vocation. As he could not obtain the authorization



FIG. 4. — CAMILLE PISSARRO. — TROPICAL LANDSCAPE PAINTING, Paris 1856. (Pichon Collection, Le Pecq, France.)

time again, he drew the donkeys and their carts which still throng the sunny roads of St. Thomas. He sketched the women washing on the beaches, and the negresses, with dignified mien, carrying their jugs, their baskets or their bundles on their heads. In these drawings done from life he already reveals himself as an admirably simple and sincere observer.

When his father would send him to the port to supervise the arrivals, Camille Pissarro took his sketch-book with him. Instead of entering the packets and the cases that were being unloaded, he made sketches of the animated life of the port with

to devote himself to painting, he ran away one fine day, leaving a note on the table for his parents. He went to Caracas in Venezuela in the company of a painter from Copenhagen, Antoine Melbye, whom he had met while sketching in the port. Melbye initiated him to the use of colours, and the first water colours and paintings of Pissarro were made in Caracas. They are still dated and annotated in Spanish, and even the spelling of his name is Spanish, for he often signs: *Pizarro*.

The painter's parents could do nothing else but accept the inevitable and make up with him. They



FIG. 5.—CAMILLE PISSARRO.—NEGROWOMEN WASHING.—Pencil-sketches, St. Thomas 1852. (L. R. Pissarro Collection, France.)

soon did this, at the same time authorizing him to go back to Paris to devote himself entirely to his art. Around 1855 Camille Pissarro returned to France. The first pictures he painted there still bear the imprint of his memories of the West Indies. They are landscapes with shacks and palm trees, beaches and mountains, treated in an impersonal manner. Painted in the studio, these pictures hardly reveal the familiarity of their author with the tropics for, to tell the truth, they are rather conventional. Three of these pictures, dated 1856, were presented to friend Melbye and today belong to one of his nephews. As to the sketches, Camille Pissarro kept them in his portfolios and never parted with them. His children still own a good many of them. Soon after his return to France, however, Pissarro was to give up his work at the studio as well as his tropical themes. The advice of the old Corot put him on the direct road to impressionism.

During his first years in France, Camille Pissarro was surrounded with Cuban friends with whom he

liked to speak Spanish, nevertheless he gradually lost every contact with the West Indies. His brothers were also to settle in Europe and later, after having sold their shop, his parents came to France to finish their days. There is no slab inscribed with the name of Pissarro in the old Jewish cemetery of St. Thomas, but the grandparents of the painter — the Joseph Pissarro who came from Bordeaux, and his wife — must be buried there.

As to Camille Pissarro, he never again saw the West Indies¹.

JOHN REWALD.

1. The only relative of Pissarro who still lives at St. Thomas, Mr. Maurice Petit, is a descendant of Anne-Félicité Petit's brother. His father was the son of Isaac Petit and of his first wife, Esther Manzano-Pomié, sister of Camille's mother, so that he was a first cousin to the painter. Mr. Maurice Petit, though now nearly 80, is still the untiring administrator of the Botanical Gardens of the island which he himself created. Of French origin, he was born a Dane but is today an American citizen. To him I owe much information concerning his ancestors.

B I B L I O G R A P H Y

CHARLES RUFUS MOREY.—*Early Christian Art.*

— Princeton, Princeton University Press, 1942,
in-4°, 282 p., 210 figs. Price \$7.50.

There is no field so frequently mentioned and yet so little understood as that of Early Christian art. This situation has finally been remedied by the latest treatment of the subject, a publication in which the author discusses the evolution of style and iconography in the representative arts from late antiquity to the VIII century. Architecture and textiles are omitted but all the significant monuments of early Christian sculpture and painting are included.

The work begins with a study of the Hellenistic background, preceded by a survey of earlier works of the classic period during the V and IV centuries B.C. The transformation from the style of Praxitiles, Lysippus and Scopas is traced throughout Alexander's empire and the end of the classic tradition is shown in the work of the Pergamene school at the end of the II century. The two currents of Hellenistic style are then traced; the academic two-dimensional mode of Athens, called the Neo-Attic, and the three-dimensional pseudo-realistic manner which is commonly associated with Alexander.

The former, noted in Hellenic style itself conserves the classic forms, and is best indicated by the work of Pasiteles and Cleomenes, and such monuments as the Telephus frieze and the Attic sarcophagi. An excellent survey is given of the orientalizing Lydian group, such as the "Sidamara" series, of the paintings and sculptures of the Greco-Partho-Roman town of Duro-Europos on the Euphrates and the important series of mosaics which have been uncovered under the direction of Professor Morey at Antioch in Syria. "It is this style, with its Neo-Attic tradition accentuated by Oriental frontality, descriptive isolation, and a rhythmic rather than axial principle of unity in composition", which is encountered in the earliest essays of Christian art.

The use of landscape backgrounds, on the other hand, in paintings and steles is termed "Alexandrian", which has practically no connection with Athens and is expressive of the newer centers of Hellenistic culture. Such works show depth of space, greater attention to setting and an impressionistic technique, as indicated in painting by the Odyssey Landscapes and other Roman examples of paintings, as well as the Vatican Vergil and the Iliad of Milan. A progressive adaptation of Hellenistic style is furnished by Roman relief work, such as the Ara Pacis, arch of Titus, Trajan's column, arch of Septimus Severus and the late Latin sarcophagi of the II and III centuries.

The earliest stages of Christian art are found in Rome from the III to the V centuries in the subterranean frescoes of the catacombs and the style of these paintings follows that of contemporary Latin work. "Deliverance" is the theme which is the common denominator of catacomb symbolism and on the iconographic side these paintings show the filiation of Latin art from that of Alexandria. From the catacomb cycle the carvers of friezes on sarcophagi inherited their abbreviated types, usually consisting of six to nine brief episodes, and the style reveals the lowest point of Latin imperial sculpture. The idyllic

picturesqueness of "Alexandrian" style is shown even more clearly in the illustrated manuscripts, such as the originals of the Joshua Roll, Paris Psalter, Cotton Bible and the Vienna Genesis. Paralleling the Old Testament series, a cycle of New Testament illustrations was gradually developed and added to the Gospel texts.

In manuscripts of Egyptian origin, such as the Goleni-sheff Chronicle, the style is in utter decadence, whereas the Christian Topography of Cosmas Indicopleustes some decadence of style is indicated in the Coptic art of Upper Egypt, as shown by the frescoes at Bagawat, Antinoe and Bawit and it appears in a group of Egyptian ivories, the first example of which is the famous Cathedra of Maximianus in Ravenna.

As for the Asiatic East, the chief ateliers were the coast cities, Constantinople and Antioch, examples of which are the reliefs on the base of Theodosius' obelisk, sarcophagi and the alabaster forward columns that support the canopy over the high altar of St. Mark's at Venice. Other Asiatic examples are the Greek manuscripts of the gospels, such as the Codex of Rossano, the Dioscurides of Vienna; the Rabula gospel-book, and the painted cover of a Pilgrim's souvenir-box in the Vatican. Iconographically the Monza and Bobbio phials are equally important.

In the author's discussion of the orientalized Latin school of the V century, he first discusses the "gold-glasses", a technique introduced into Italy from Alexandrian sources, and shows that the infiltration of the Orient into occidental culture was quite extensive. This appears in the Chronograph of 354, and Eastern aspects are provided by the "city-gate", columnar and "Bethesda" sarcophagi, as well as the Latin ivories produced by the ateliers in southern Gaul and northern Italy and the doors of S. Sabina at Rome. The mosaics, on the other hand, continue to elaborate the earlier themes of Latin Christian art, such as those of S. Pudenziana and of S. Maria Maggiore at Rome.

Due to the invasion of Alaric and the sack of the center of the Western Empire, Ravenna replaced Rome and became the dispenser of artistic fashion. The art of this period is presented in a magnificent series of mosaics, such as those of the baptistery, Mausoleum of Galla Placidia, S. Apollinare Nuovo, S. Vitale, S. Apollinare in Classe. The North Italian and Ravennate importations into Rome are visible in the mosaics of S. Cosmas and Damian in the Roman Forum, the frescoes of the apsidal wall of S. Maria Antiqua. Ravennate influence also is found in the cathedral of Parenzo.

As the final phase of Early Christian art the author includes the Cambridge Gospels, the Cranenberg ivory plaques and the Ashburnham Pentateuch. Mosaic art in Ravenna declines in the VII century and only the settlement of Asiatic monks in Latin lands revives the Alexandrian style in Rome, as shown by the work in S. Saba and at S. Maria Antiqua in the Roman Forum. The same exotic style appears in the mosaics of St. Demetrius at Salonica. This dispersion of Alexandrian style, which occurred after the Persian raid and the Arab conquest of the first half of the VII century, is responsible for the miniatures of the Paris Psalter and the

drawings of the Joshua roll. The frequent dating of these manuscripts in the X century is correctly challenged in a convincing manner by the author who argues for a date ca. 700.

The rich collection of footnotes, in which previous bibliographies of each subject are brought together, will be especially valuable to scholars. The author's earlier contributions to the field are shown by the long list of his own publications in this country and abroad. No less convincing are the references to the publications of more than twenty young American men and women who have made significant contributions to Early Christian art while they were graduate students of Morey at Princeton University.

Although the book contains more than 200 illustrations, they are frequently too small in size for those not already familiar with the objects, and the average reader would undoubtedly prefer three times as many and larger reproductions. An invaluable asset is the full textual description of each illustration which adds much to the great mass of erudition exhibited in this volume. This book represents a lifetime of study and research; it is trustworthy in interpretation, iconography and dating and offers a sound critique of style. It will be welcomed by every student of the history of art and should be on the shelf of every medieval scholar.

WALTER W. S. COOK

R E V I E W O F R E V I E W S

BULLETIN OF THE METROPOLITAN MUSEUM OF ART (summer 1942). It is not only the new cover (with a coloured reproduction), the increase in size and the number of pages which give to this issue of the "Metropolitan Museum of Art Bulletin" the importance of a scientific art magazine rather than a bulletin bringing forth accounts of its museum life. Although all of the articles published herein are, as usual, devoted to works belonging to the Museum, they make most valuable contributions in each field to the general history of art so perfectly represented by the various departments of this Museum. Such contributions are the more valuable because, of course, they are made by the specialists to whose care these sections have been entrusted. Thus in JAMES J. RORIMER's article in which the author identifies the cipher A E on the famous *Unicorn Tapestries* (gift of John D. Rockefeller, Jr. to the Cloisters) and shows that they were executed for Anne of Brittany, A and E being the first and last letters of her name as already pointed out by Gertrude Townsend in publishing a tapestry belonging to the Boston Museum in a 1941 bulletin of that Museum, he reviews here all the masterpieces of art connected with the memory of this great lady and her time. MARGARETTA SALINGER who is a junior (sic) research fellow in the Department of Paintings, in her study of the *Miraculous Communion of St. Catherine of Siena* (brought to the Museum with the Michael Friedsam bequest in 1932) comes toward the identification of a *St. Catherine of Siena receiving the Stigmata*, by the same Giovanni di Paolo, in the collection of Dr. and Mrs. H. H. M. Lyle of New York, as a yet unnoticed and new panel in *Giovanni di Paolo's St. Catherine Series*. ALAN PRIEST publishes two dated wood sculptures of the Ming dynasty; WILLIAM M. IVINS, JR., the peony loving curator of prints, publishes *two first editions of Desargues*, that curious and genial French mathematician and thinker of the XVII century whose name has never — most unjustly — received the recognition and fame which have been granted to a Pascal, a Descartes or an Einstein. JOHN GOLDSMITH PHILLIPS, associate curator of Renaissance and Modern Art, has written, apropos of Michelangelo, an article audaciously entitled: *A new approach to his genius* which, in fact, has a most original taste and value after all the literature devoted to the great artist. GISELA M. A. RICHTER, whose work is always outstanding, publishes *terracotta plaques*

from early Attic tombs. This whole series of articles, although on a much less monumental scale of course, reminds us of the thoroughly scientific publication of the "Metropolitan Museum Studies" which the "GAZETTE DES BEAUX-ARTS" has always followed with great interest and care, the cessation of which it had sincerely deplored. Therefore we particularly rejoice to learn that the present issue is the first of a new series to continue every summer. As this initiative must be due to the active director of the destinies of the Metropolitan Museum we are happy to take this occasion to congratulate him for the great impetus the Museum owes to his directorship.

THE BURLINGTON MAGAZINE (July 1942) — (Cotman number). John Sell Cotman, whose art has only quite recently obtained its just recognition, was celebrated in England in spite of the war during the year 1942, anniversary of his death on July 24th, 1842. Many of the manifestations originally planned could not be held but the "Burlington Magazine", which is to be congratulated for maintaining its activity throughout the duration, has issued this special number to be recorded in the literature of art as a dignified Cotman bibliographical memorial. It contains, in fact, such important studies as *The art of John Sell Cotman* by LAURENCE BINYON; *Cotman and his public* by PAUL OPPE; *Cotman's water colours: the technical aspect*, by MARTIN HARDIE and a shorter notice on *Cotman as etcher* by MARTIN HARDIE.

MESSAGE (January 1942). LEO VAN PUYVELDE. *Anthony van Dyck and England*. The author is too well known to our readers to be praised for an article which, although richly documented and thorough as usual, is written more for the general reader than for one specialized in art studies. But we mention it only to praise — and most heartily — such energy during exile in England of the man whom we have known in Belgium as the active head of the Brussels Museum of Fine Arts. Other articles by him have appeared in the last years' issues of the "Burlington Magazine" of which the December 1941 number was especially devoted to van Dyck. He is at present preparing books on this artist and on Rubens. — In the May issue of "Message" an article by CHARLET on *War pictures* gives an insight into the art world of London at war, all of which is very creditable to that valiant city.

ASSIA R. VISSON

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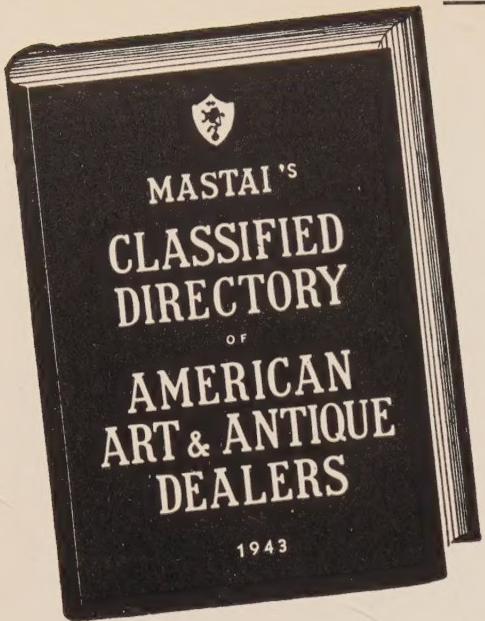
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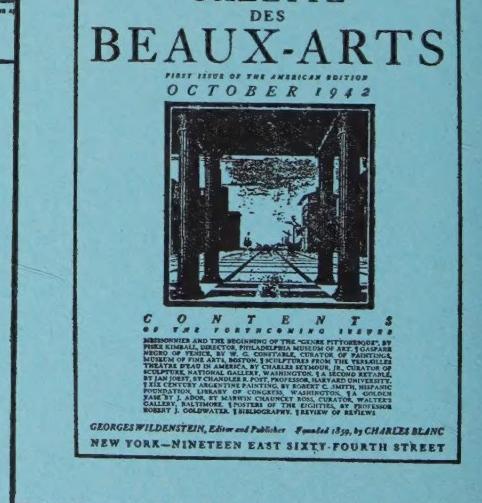
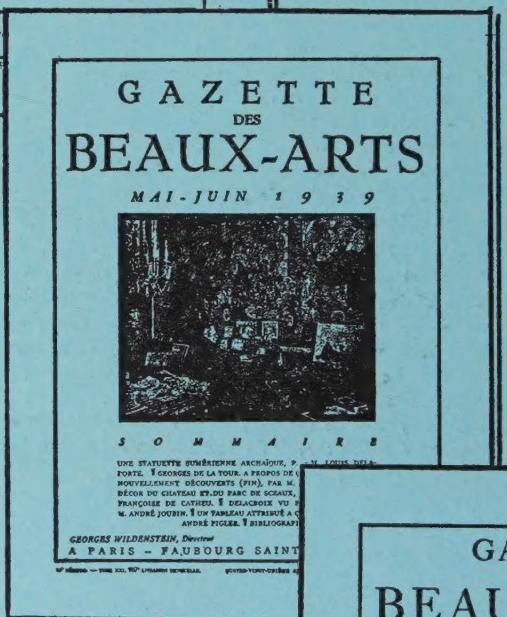
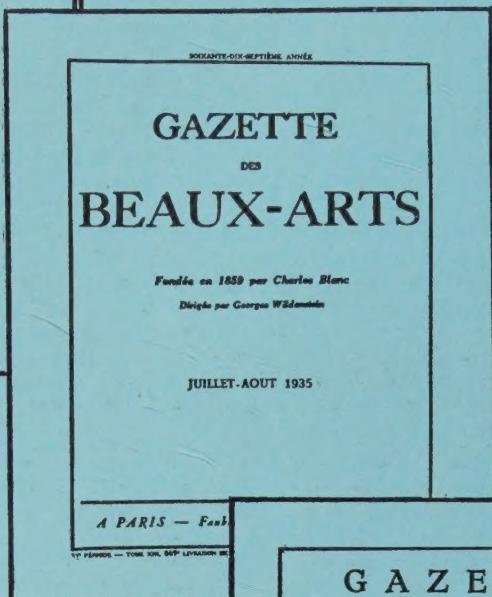
- W. G. CONSTABLE, author of the article on *Gaspare Negro of Venice* page 1
is now Curator of Paintings in the Boston Museum of Fine Arts. Before accepting this post which brought such a distinguished European scholar to the United States, he was successively Assistant Director at the National Gallery, London; Slade Professor at Cambridge, England, and Director of the Courtauld Institute, University of London. The list of his published works, not limited to the field of painting, is too long to be quoted here. At present the major part of his activity is devoted to the Boston Museum as the article here published testifies.
- CHARLES STERLING, recently appointed to work in the Department of Paintings at the Metropolitan Museum of Art, was previously in charge of the same work at the Louvre. His publications on French XVII century and Primitive Painting have ranked him among distinguished young art historians produced by the Sorbonne. He was there a faithful disciple of Professor Henri Focillon who, as President of the Ecole libre des Hautes Etudes of New York, has awarded him a professorship in the history of art in this recently established Franco-American scientific institution. He has done valuable research on many obscure or ignored painters. His latest revivals are *Two XV century Provençal Painters* who are studied in the two articles which he now publishes in the "Gazette", the first of which, on *Nicolas Dipre*, appears in the present issue page 9
- WALTER FRIEDELAENDER, professor at the University of Freiburg from 1914 to 1933, and now professor at the Institute of Fine Arts, New York University, begins in this issue page 17
a series of *Iconographical studies of Poussin's Works in American Public Collections* with a study of *The Northampton Venus and Adonis* and *The Boston Venus and Mars*. For many years he has devoted extensive research to Nicolas Poussin. His first monograph dedicated to this artist appeared in 1914. A complete corpus of Poussin's drawings was his next endeavor. Its first volume appeared in 1938 under the patronage of the Warburg Institute.
- FISKE KIMBALL, Director of the Philadelphia Museum of Art, and one of the patrons and active contributors of the "Gazette des Beaux-Arts", includes one of his more recent studies, on *J.-A. Meissonnier and the beginning of the "Genre Pittoresque"*, among the articles in this first issue of our American edition page 27
Very well known, his accomplishments in the field of museography and history of art could hardly be recorded here. We mention his brilliant researches on writings in the history of art since the Renaissance, recognized by his election as a Fellow of the American Institute of Architects and as an Honorary Corresponding Member of the Royal Institute of Architects. Among his studies of significant personalities in artistic movements have been those on Luciano Laurana in the Renaissance, on Burlington and Kent, Robert Adams and Jefferson in the classic revival, Berain and Pierre Lepautre in the genesis of the Louis XV style, and Matthew Lock and his fellows in the Chippendale style.
- CHARLES SEYMOUR, JR., the young and able Curator of Sculpture at the National Gallery of Art, Washington, D. C., is another disciple of Professor Henri Focillon. His student years were spent in the United States and France. He attended the University of Paris from 1935 to 1937 and in 1938 received the degree of Doctor of Philosophy from Yale University where he was appointed Instructor in the history of art from 1937 to 1939. During that time he published his first book on *Notre Dame de Noyon in the XII century*. We wish to point out that one of his first articles was published by the "Gazette des Beaux-Arts". In addition to his activity at the National Gallery of Art he remains faithful to his predilection for studies in the field of French art. The article which he presents in this issue page 41
may be considered as a symbol of the direction of his work and study as it concerns the recently discovered *Versailles' Fountains, two sculptures from the Théâtre d'Eau* belonging to the National Gallery.
- JAMES B. FORD, Instructor since 1939 in the Department of Art and Archeology at Princeton University, is a graduate of Harvard and holds the degree of Doctor of Philosophy. His fields of investigation are principally Italian, Spanish, Portuguese and American art. His book on Conrad Wise Chapman is ready for publication and it is the *Valley of Mexico* by this artist, belonging to the Valentine Museum of Richmond, Va., recently on temporary exhibition at the Fogg Museum, that he publishes in the present issue page 53
- JOHN REWALD gives to our first American edition the benefit of a short study which treats the previously neglected relation between Camille Pissarro and the Western Hemisphere in an article on the artist's birth and sojourn in the West Indies page 57
His works on Impressionists and contemporary artists such as Cézanne, Gauguin, Seurat, Maillol, etc. have been successfully published in French as well as English editions. His thesis on *Cézanne and Zola* won the "Prix Mignet" and the second edition of it was awarded the "Prix Charles Blanc" by the French Academy. In 1942 he was visiting lecturer in the fine arts at Johns Hopkins University, Baltimore, Md.
- BIBLIOGRAPHY in this issue page 61
is by Walter W. S. Cook, scholar and active Director of the New York University Institute of Fine Arts.
- THE REVIEW OF REVIEWS page 62
is carried on by Mrs. Assia R. Visson, who has been associated with the "Gazette des Beaux-Arts" since 1930. Graduate of the Sorbonne and of the Institute of Arts and Archeology in Paris, she specialized in studies of folk arts and Russian icon-painting.



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